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VOL. XII NO. 2





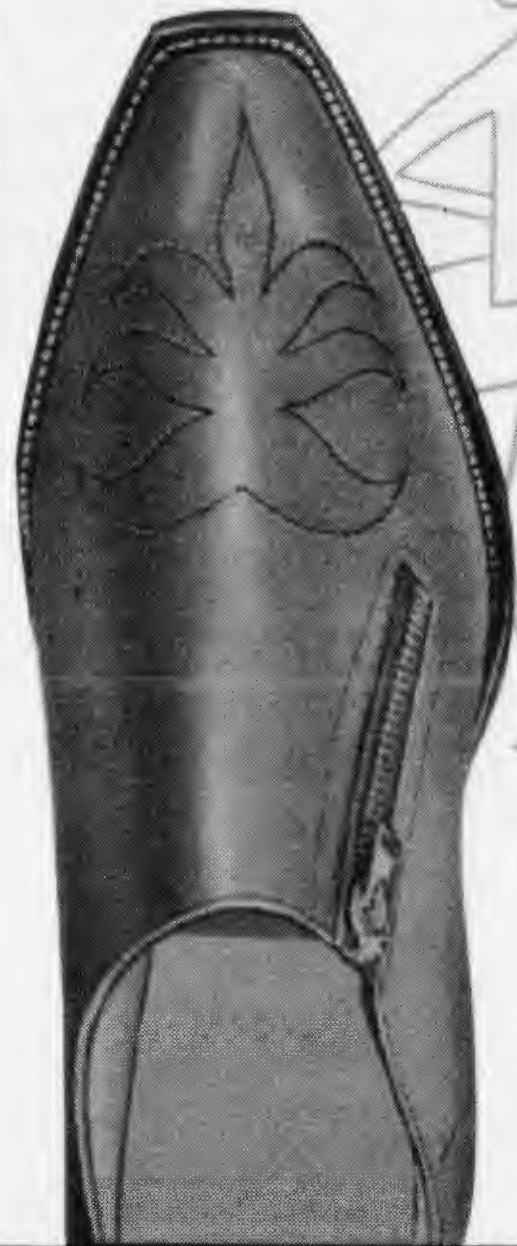


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# Square Dance Date Book

- Feb. 3—Lincoln Council March of Dimes Dance  
Antelope Park Pavillion, Lincoln, Nebr.
- Feb. 7—Grass Valley Hoedown  
Vet. Mem. Hall, Grass Valley, Calif.
- Feb. 12-13—8th Ann. Round Dance Festival  
Rice Hotel, Houston, Texas
- Feb. 13—S.D. State Fest., New Women's Bldg.  
Fairgrounds, Huron, S.D.
- Feb. 13—Alberni Valley Assn. Val. Dance  
Athletic Hall, Alberni, B.C., Canada
- Feb. 13—California Council Meeting  
Farnham School, Campbell, Calif.
- Feb. 14—Palomar Assn. Jamboree  
Community Center, Oceanside, Calif.
- Feb. 20-21—4th Fresno Squar Rama  
Fresno, Calif.
- Feb. 21—4th Dist. A-Square-D Dance  
Ret. Clks. Hall, Buena Park, Calif.
- Feb. 26-27—Sage 'n' Sun Festival  
Albuquerque, N.M.
- Feb. 28—Merry-Go-Rounders 3rd Ann. Platter  
Review, Polish Hall, Racine, Wisc.
- Mar. 4-5—12th Ann. Tri-State Fest.  
Needles, Calif.
- Mar. 11-12—Azalea Trail Festival  
Mobile, Ala.
- Mar. 12—Tar Heel Square-Up  
Armory, Durham, N.C.
- Mar. 13—Western Assn. Festival  
Sunny Hills, Fullerton, Calif.
- Mar. 18-19—13th Ann. Aggie Haylofters Fest.  
Student Union, CSU, Fort Collins, Colo.
- Mar. 18-19—9th Spring Jamb. Folk Dance Fed.  
Man. (East.), Winnipeg, Man., Canada
- Mar. 24-26—1st Ann. Spring Festival  
Sheraton-Park Hotel, Washington, D.C.
- Mar. 26—Kansas Round Dance Assn. Spring  
Fest., Emporia, Kansas
- Apr. 1-2—New Mexico State Festival  
Roswell, N.M.
- Apr. 1-3—13th Ann. Valley of the Sun Fest.  
Tempe H.S., Tempe, Ariz.
- Apr. 8-9—Houston Festival, Houston, Texas
- Apr. 8-10—7th Calif. State Convention  
Mem. Sports Arena, Los Angeles, Calif.
- Apr. 9—Alabama Jubilee  
Munic. Audit., Birmingham, Ala.

## Sets in Order

Published monthly by and for Square Dancers  
and for the general enjoyment of all.

VOL. XII NO. 2

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### TABLE OF CONTENTS

#### SPECIAL FEATURES

Contra, by Don Armstrong	10-14
Homes for Square Dancing	15
British Festival at Beaulieu Abbey, by Joy Plummer	16
Basics 21 through 30	17-19
A Teaching Help for the Basics	20
Blind Students Dance in Alabama	21
Americana: Cindy, by Terry Golden	23
The Caller's Taw, by Dorna Benedict	29
The Importance of Youth in Square Dancing, by Larry Ward	46

#### REGULAR FEATURES

Square Dance Date Book	3
From the Floor	6
As I See It, by Bob Osgood	7-9
What They Are Wearing	21
Ladies on the Square: Theme Costumes by Natalie King	22
The Square Dance Picture	24
Round the Outside Ring	25-27
Caller of the Month: "Decko" Deck	37
Paging the Roundancers: Betty Jayne and Tom Johnston	39
On the Record	62

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Dale Thornburg, Montana State Fed., Missoula, Mont. — 50-cup Percolator  
G. V. Mumford, Grand Squares, Toledo, Ohio — 72-cup Percolator  
Will Deacon, Victoria, B.C., Canada — Record Case.

### NEW OWNER FOR CALIFONE

A change in ownership of the Califone Corporation, makers of P.A. systems in general use by callers everywhere, has been announced. A majority interest in Califone has been purchased by Rheem Manufacturing Company of New York. Califone officials say that this will add important financial and technical strength to the company, increasing its ability to meet the growing demand for its products. The new name — Rheem Califone Corp.

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### *Joe Lewis Called*

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Here's a choice selection of dances called in Joe's well-known style that you really love. Joe is a perfectionist and each dance has something special to add to your enjoyment of square dancing.

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- Smile Darn You Smile
- Cotton Candy
- Silver Dollar
- Second Fling
- Lock My Heart
- Rockin' the Polka
- Air Hammer
- Half Squared Twice and Trestle
- Arkanvary

- Something extra — Two additional records are being released on J Bar L

One is with calls by Joe Lewis —

J Bar L #4121 SILVER DOLLAR

(Singing Call)

WELL NOW FLOTSAM

(Patter Call)

and the other record is instrumental —

J Bar L #4128 SILVER DOLLAR

(Singing Call)

8th of JANUARY

(Hoedown)





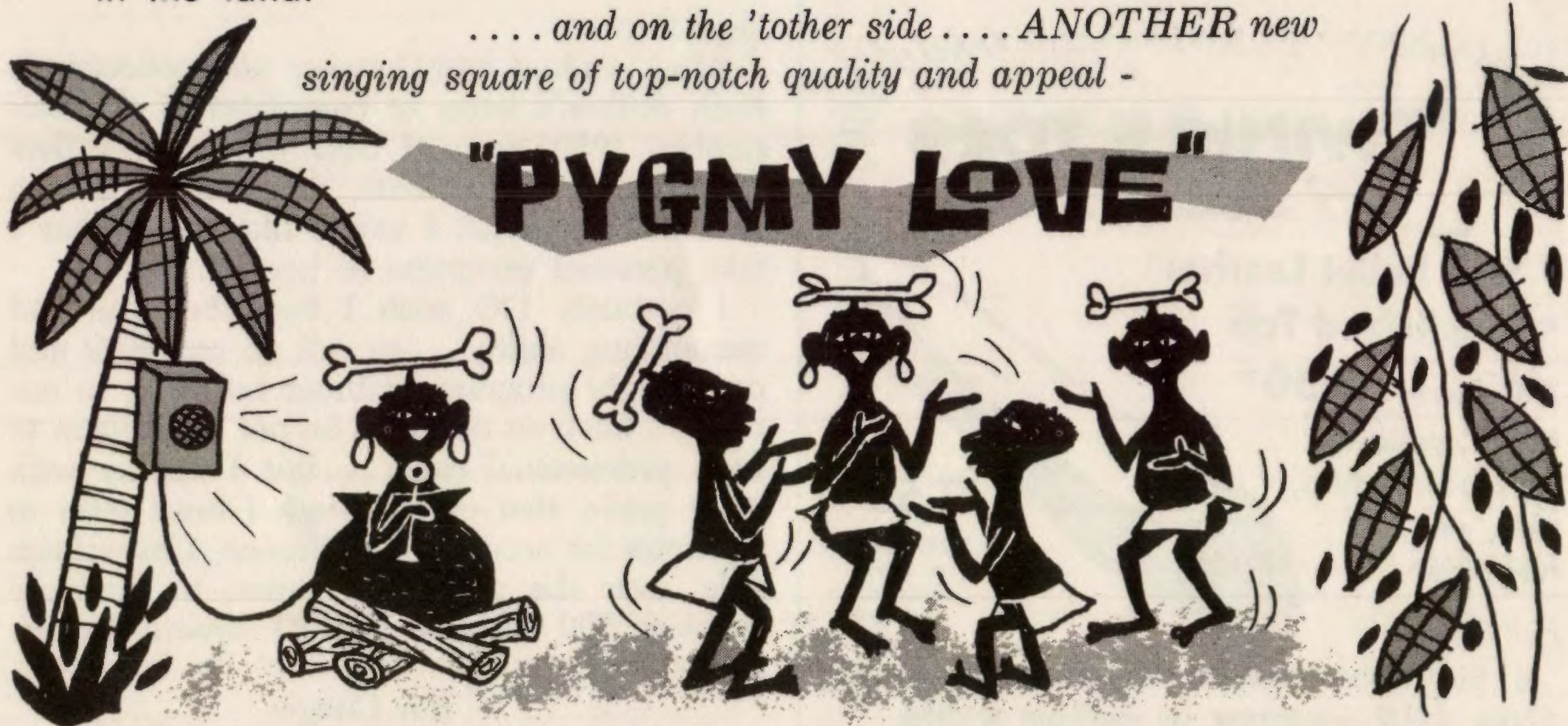


## NEW...DIFFERENT...DELIGHTFUL!

Here's a singin', swingin' square using the music of an old downbeat folk tune, with a modern dance cunningly contrived by JIMMY MORRIS. It's a wonderful change-of-pace number that will please both dancers and callers. BRUCE JOHNSON, America's best-liked caller, did a jamb-up with this dance, whilst the SUNDOWNERS BAND gave him perfect backing with the greatest square dancin' music in the land.

....and on the 'tother side....ANOTHER new singing square of top-notch quality and appeal -

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## From The Floor

("From The Floor" is the Square dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

I would be very happy to pick up the hot (?) potato laid down by Ruth Stillion in the December issue of S.I.O. . . .

I have yet to see a caller in the Washington, D.C. area who regularly "reads" his dances . . . but I assume, since Miss Stillion inveighs against them, that they do exist. I certainly do not see how it is "malpractice" or how it hurts square dancers, at least by throwing at them more material than they can absorb . . .

I would certainly say that this practice is unprofessional and an indication of laziness, but no more, and if a caller's dancers are willing to accept this, I think it is up to them . . .

Don Chase  
McLean, Va.

Dear Editor:

After reading with interest and concern . . . Ruth Stillion's letter of complaint in the December 1959 issue of SIO regarding callers (and I am one of them, unashamedly) who read their material, I would like to say that I take personal exception to her remarks . . .

I certainly DO wish I had the time and memorizing ability . . . to call all our class and party night programs without referring to our notes. I have no desire to be nor do I claim to be a professional caller . . . but I do say with great pride, that even though I must refer to my notes for occasional assistance, I have been able, over the past eight years, to graduate between 500 and 600 HAPPY square dancers in our local area . . .

Roy Conger  
San Francisco, Calif.

Dear Editor:

Have just read with great interest the article in the December issue (S.I.O.) by Arnie Kronenberger, also the letters from the floor by Charles Eli Sexton and Ruth Stillion and can't help adding my ten cents' worth. First,

(Please turn to page 40)





# AS I SEE IT

bob osgood

February 1960

**O**H HAPPY leap-year month of February. This month we get one extra day for square dancing or round dancing or planning vacations or doing our income-tax figuring early. February 29 was the original Sadie Hawkins day with the women-people getting the (official) opportunity of latching on to their own mates (for better or for worse or for square dancing.)

Undoubtedly there'll be mostly leap-year themes to dances this month excepting perhaps for the usual Valentine's Day, Washington and Lincoln's Birthdays and Groundhog Day (February 2) which is generally celebrated only by groundhogs.

If you haven't already done so, this is a perfectly good time to clear your vacation dates with the folks at the office. Remember June 9-11, 1960 (not 1959 as we had it in the last issue) is the 9th Annual National Square Dance Convention in Des Moines, Ia. Perhaps this will be the year you attend a square dance vacation camp. You'll be glad if you do and you'll find a great selection this year and possibly a location not too far from home.

Whatever happens, have a nice February!

## *For Appearance's Sake*

**T**HE ten-gallon Texas-style hat has long been associated with the cowboy and almost everything Western. For that reason it has come to be the trademark of a number of callers who would rather be caught dead than be at the mike without their favorite Stetson. All this may be well and good. However every once-in-awhile someone airs his disapproval of gentlemen on the dance floor in squares and in the round dances, hat atop head just as though this were the courteous thing to do.

"We try to overlook it," these folks tell us, "until refreshment time comes and we all sit

down together to eat — and the hat is still there. It's our guess that the offender wouldn't get by with it in his own home or at his own dining table — so, why here?"

As long as we're on the subject we might add that recent newspaper clippings have shown pictures of square dance events in various parts of the country with female as well as male dancers decked out in the cowboy hat. We haven't heard from our friends on this subject yet but we imagine that they'd feel this was going just too far.

It's taken a long time to get square dancing "out of the barn" but there's nothing that will place it back with the hay and the pitchforks in the mind's eye of non-dancers, than thoughtless and discourteous costuming.

## *More Talk on the Basics*

**J**UST as in golf there are the all-important "duffers," the once-a-week golfers, who represent a large part of that hobby and, just as there are *amusement* bowlers and occasional sailors and amateur sportsmen in almost every field, so also are there those who want to come into square dancing for simple, uncomplicated enjoyment. After devoting so much time to learning, their wish is just to relax in the recreation without NEW RULES, new obstacles, being constantly placed in their way.

To keep them in square dancing we must stop somewhere — give them a basic set of rules and say: "This is it. Learn how to do *these* and you can have evening after evening of enjoyment."

However when you say: "Learn these as fast as you can, for as soon as you learn them there will be more, and more, and more . . .", then see how many people we are able to keep in square dancing.



Every person who comes into square dancing and gets discouraged is lost to square dancing forever. That fact alone would be bad enough but unhappily it doesn't stop there. The bad publicity resulting from one unhappy dancer is virtually impossible to repair. There is no way to know how many possible future dancers may be completely discouraged from what they hear without even trying square dancing for themselves.

This is of course just part of the picture and we're not overlooking the fact that there is much more. In suggesting a list of Basic Movements, as we have in Sets in Order, we feel that somewhere in this list is a point up to which any group may wish to progress. It may be that some group may only want to get up to Basic Number Twelve. Fine. Then there should be a place for these people to dance.

activity stems largely from the use of more complicated figures and, because of the greater frequency of their dancing, they are able to master more than the list of Twenty Basics.

It's important in this instance that no emphasis is placed on *ability* as the judge of how far a person will go in square dancing. Many square dancers, who could master any fundamental "dreamed up," *desire* to be low-frequency dancers. This should reflect in no way on their ability. There are those also who have the time and the desire to be hobbyists or hi-frequency dancers. Fine, again. There is nothing here to say that they are better dancers because of the simple fact that they dance more often.

Our only problem seems to be when these two groups are placed together and the desires of one group are pushed off on the other. As

### CHOICE OF PLACES TO SQUARE DANCE DEPENDING ON HOW OFTEN YOU DANCE

• OCCASIONAL •												
1	2	3	4	5	X							
7	8	9	10	11	12	13						
14	15	16	17	18	19	X						
21	22	23	24	25	26	27						
28	29											
FEW BASICS												

• FREQUENT •												
1	2	3	X	5	6							
7	8	9	10	11	12	X						
14	15	16	17	X	19	20						
21	22	23	24	25	26	X						
28	29											
MOST BASICS												

• MORE OFTEN •												
1	2	3	X	5	6							
7	8	X	10	11	X	X						
14	15	16	17	X	19	20						
X	22	X	24	25	26	X						
28	29											
ALL BASICS												

• WORKSHOP •												
1	2	X	4	X	X							
7	X	9	10	11	X	X						
X	15	16	17	X	19	20						
21	22	X	X	25	X	X						
28	X											
EXPERIMENTAL												

Other groups may want to cover the entire list of Twenty. That's wonderful too. Once these movements are mastered by such a group more time can be spent in becoming better dancers. Literally thousands of dances, perhaps written a year or a few years before but new to these people who have never danced them, will provide *endless* material and *challenge*. Then if there are such groups there will of course be new dances containing the same proven basics.

But then there is another group of square dancers. These are the *hobbyists* who have the time and the inclination to dance more than twice a month or even twice a week. By their very hi-frequency they want and are able to master more material. "Throw it to us, boy," they tell their caller. "You call it and we'll dance it." These wonderful people include many who have been the greatest boosters for the activity. They have been *sold* on the fun and consequently have recruited many newcomers into the field. Their enjoyment of the

the movement grows intelligently there will be a place for *everyone* to dance. This is where good leadership comes into the picture. So many of the so-called problems in square dancing have not been problems at all. They have just been misunderstandings which can be settled intelligently in view of all of these facts.

It is for the higher-frequency dancer then, that we extend the list to include Basics 21 through 30. While the initial list may see relatively little change, undoubtedly the next ten movements (which start on Page 15) will be altered each year as new movements are added and others eliminated.

Carrying this one step further, there will be smaller and more specialized workshops where the newer movements are introduced, experimented with, improved, adopted or dropped. If a *new movement* can withstand a year of basement workshopping and extensive application *before it is added to this list*, (thereby replacing a basic that now exists), then dancers



everywhere will know that what they are dancing is well-thought-out and worthy of the time it will take to master it.

### *Some Party Ideas*

THIS is of course a bit out of season but you might want to tuck these ideas away somewhere for next December. A great many clubs celebrate "white elephant" parties during the Yule season with everyone in attendance bringing some foolish bit of nonsense wrapped gaily to hide its true insignificance.

At Hillbillies each year the folks who are a bit displeased with the "gift" that Santa has just given them may, if they wish, join the *swap shop*. This is a large circle made up of all the ones who would like to trade their gift for something *better*. The gifts to be exchanged have all been as carefully wrapped as possible and on the signal to go each person hands his gift to the person on his right and accepts another from the left which he in turn hands to the right. This is continued until the music stops at which time everyone opens his new gift. This he either accepts and takes out of the circle, or re-wraps and stays in for another chance. Three sessions of this is about all the game can stand.

Rip'n Snort this last year *adopted* a home for boys and in order to raise money to buy each youngster a shirt, devised this plan. Each person brought two gaily wrapped white elephants. In addition each person bought \$360 worth of Confederate money for \$2.00. Late in the evening an auction was held and each of the gifts was *sold* to the highest bidder. This high-class method of getting rid of unwanted items from the garage resulted in one of the best collections of absolutely useless material being donated and the evening was indeed successful. Perhaps your club has had some parties or stunts that went over quite well which you'd like to share. Be sure to send them in.

Incidentally, for a good after-party stunt sometime have one pre-rehearsed set of dancers go through several of the best known, current singing calls, without caller or music, and see how many in the audience can guess the dances. If you wish, someone cueing the dancers without actually calling may help out without giving the answer away. Equally entertaining is having one talented round dance

couple go through the "key" sequences of several of the most popular rounds, just to see how many can guess the titles. If nothing else, these little stunts will point up the important part played by the music in our activity.

### *On the Record*

IF EVER our newly formed department of record reviews seems to be handing out analyses that appear inconsistent, never fear, there's a good reason.

For years folks have been saying "Why don't you folks evaluate the new releases like such-and-such a publication does each month? We don't have any way of hearing the things that come out and need some guide to go by."

Our answer always has been, and always will be: "We don't believe any one person is qualified to judge impartially all records." Take us for instance. There are some records we like and some we couldn't use if we tried. Invariably, the ones we don't care for turn out to be *great hits* and we usually end up being the only one that calls to our new favorite. Because there are all types of callers and because dancers' tastes vary so greatly there must be a market for just about every recorded effort.

Finally we decided that perhaps we could establish some helpful system of reporting on a few of the releases each month, so that's what we've set out to do. We'll be using a panel of callers to go over the releases and add their comments. (That will account for the inconsistencies.) We'll check with record distributors and see how sales are going. Soon we hope to work in an impartial dancers' panel that will dance and give their opinions on each new release. Then perhaps we'll feel we can be of service.

### *The Younger Generation*

ONE of our correspondents tells us of a project recently started — teaching a troop of Girl Scouts how to square dance. At the completion of the course each girl will receive a merit badge. Solving the problem of getting partners for the girls was a bit difficult. Finally a neighboring troop of Boy Scouts was talked into joining the effort. Their reward for dancing with the girls — *credit for doing a good deed*.



● Take six or more couples, put them in two rows facing their partners and you have the makings of one of the most inviting variations of square dancing, as we know it today. Originally, we are told, most dancing of our type was done in lines. Eventually someone got the novel idea to try some of these patterns in a quadrille formation using four couples, and thus the square dance was born. Actually there are hundreds of variations of Contras (as these line dances are known) and today more and more of our contemporary square dancers are re-discovering the several-hundred-year-old activity.

Now don't get the idea that just because Contras are so old they must hold little appeal for today's dancers. Basics such as Square Thru, Bend the Line and others have been danced in Contras for hundreds of years while they've only recently been revived by the square dance crowd. It's not unusual to find an Ends Turn In, Wheel Around, Back Track, Ocean Wave or a Cross Trail in a contemporary Contra. Because of the difference of formation, the combination of these and other square dance basics is almost limitless. Now, if you're wondering what Contras are all about, here is Sets in Order's Contra Editor, Don Armstrong, to explain them to you. ●

# CONTRA

By  
Don  
Armstrong,  
Port Richey,  
Florida

**C**ONTRAS ARE FUN! I love to dance 'em and I like to call em. Why? Because the square dancer in me finds them just a little different, just a little *something extra*, although the terms and fundamentals remain familiar. Also because the *round dancer* in me finds their precision almost like a round done with square dance terms and to square dance music.

Many dancers feel that Contras have the ideal combination of what appeals most to both the round dancer and the square dancer nicely blended into one dance, and I most heartily agree with them. Let's start with the usual questions, and then go on from there.

*Are Contras much different from squares?* No. There's just enough difference to make them an interesting and fun-filled variation. The *terms* and *calls* are almost all the same, it's only the *formation* that creates a difference.

*Are Contras difficult?* No. Contras, like squares, can be anything from exceptionally simple, to very intricate — and everything in between. As in squares good advice is to take it easy at first, and from there the sky is the limit.

*What about the music?* If you're going to

call Contras start with your favorite hoedown and use the music that's familiar to you (the tunes used for square dance patter calls) until you feel the need to try others. As in squares and rounds some dances *fit* better to some tunes or to certain types of music. As you become more used to Contras you will begin to *feel* the result of a dance and tune that are *matched*.

*Are Contras difficult to call and teach?* Not at all. If a caller can sense the phrase of a good hoedown he can call Contras. If the same leader will take the same pains in teaching Contras that he takes in teaching squares or rounds, it'll be a cinch. But let's pause for a second. Behind all of these questions is one major fact. To enjoy anything, you must first understand it. So, why not start from scratch, take Contras apart and see what makes them tick — and click.

## The Formation

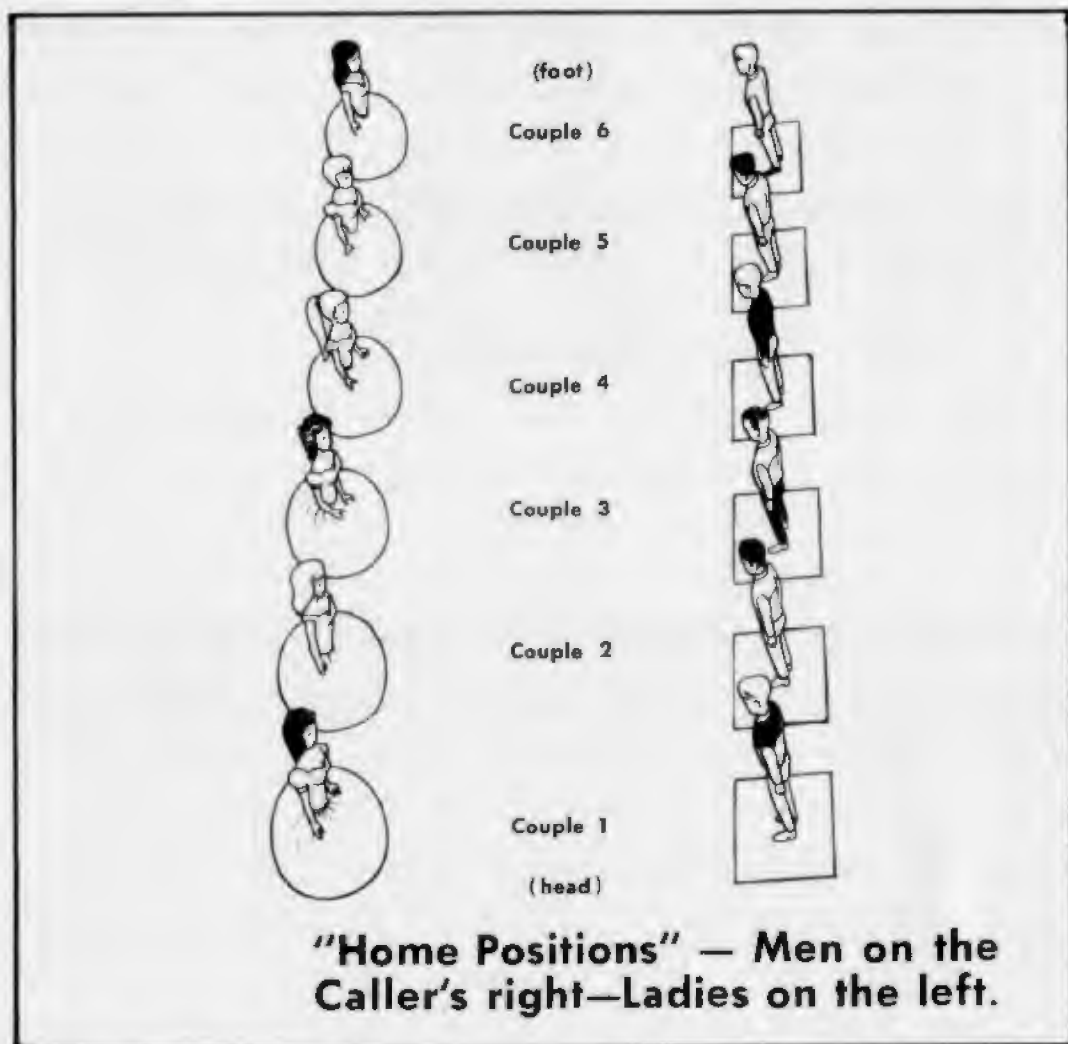
Unlike squares, which are limited to four couples, Contra sets can be formed with almost any number of couples,\* although personally

\*Usually an even number is preferred.



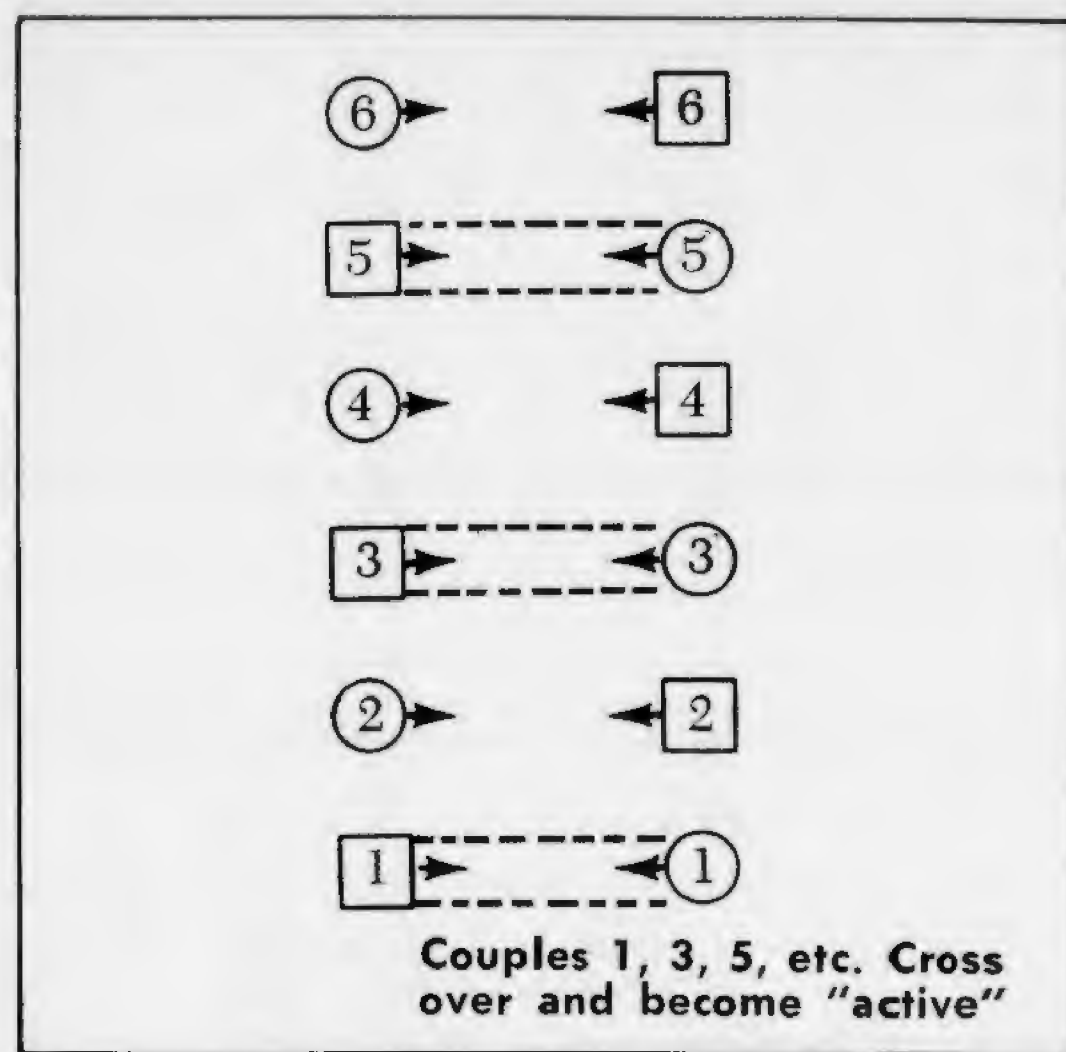
I prefer to have sets no smaller than six couples. Contemporary Contras keep most of the dancers dancing most of the time, as do today's squares. To me, this eliminates the need for making *short* Contra sets, so I have the dancers form sets that conveniently utilize the available floor space. The sets are formed as though the dancers had promenaded from the rear of the hall toward the caller, one couple behind another, forming a line of couples (the lady on the gentleman's right) facing the head of the hall.

Stopping there, the dancers face their partners, back away about two steps and end in two lines with each person about four steps away from his partner. The men are in the line on the caller's right and the ladies are in the line on the caller's left. (Remember the old Virginia Reel?)



Although some Contras are danced in this formation I prefer to introduce Contras to dancers unfamiliar with them by utilizing the alternates-crossed-over starting position. This helps me to answer a big question in the dancers' minds as to exactly when they are the *active couples*. To expedite teaching in the first few dances I refer only to this particular formation, and the tie-in to *home lines* here, applies only to these alternates-crossed-over Contras.

With the dancers in their original formation, I refer to the lines formed with all the men in their line and all the ladies in their line, as the HOME position. I further explain that when



a dancer is at HOME he (or she) is *not active*. Then I alter the formation by having the couple at the head of the set (nearest the caller) *leave home* by crossing over, exchanging places with each other. I also have the third, fifth, etc. couples *leave home* and cross over, thus we have *alternate couples crossed over*.

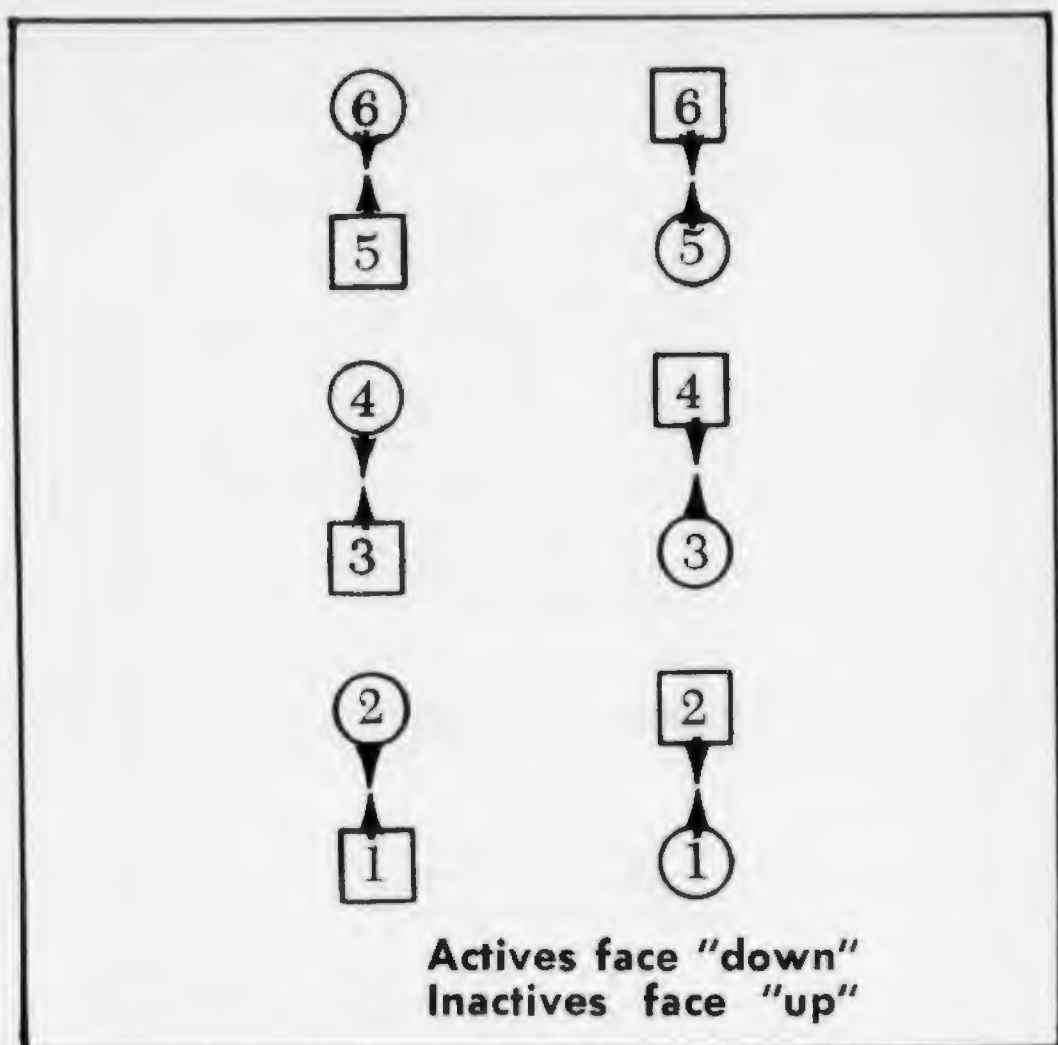
When *crossed over* or *not in original home lines*, these couples become *active* and are responsible for following all calls directed to them as *active couples*. Those couples remaining at home are *not active* and merely assist by dancing when required. From here we are ready to start. But in order to get anywhere we must know where and how the *progression* takes place.

### The Progression

Having crossed over, every other couple has become active and as an active couple will respond to the calls, using the inactive dancers as needed. All the *active couples* now turn to face *down* the set (away from the caller) and all the inactive dancers turn to face *up* the set. This is known as *actives face the one below*.

Contra progression is simple. All dancers move in the direction they are now facing, dancing with each person who is facing them, until the end of the set is reached. When the *active* dancers reach the foot of the set there is no one left to dance with. At the designated time they then cross over, *returning to their home lines*, a move which makes them no longer active. They find themselves *being danced with* and moving back *up* the set in



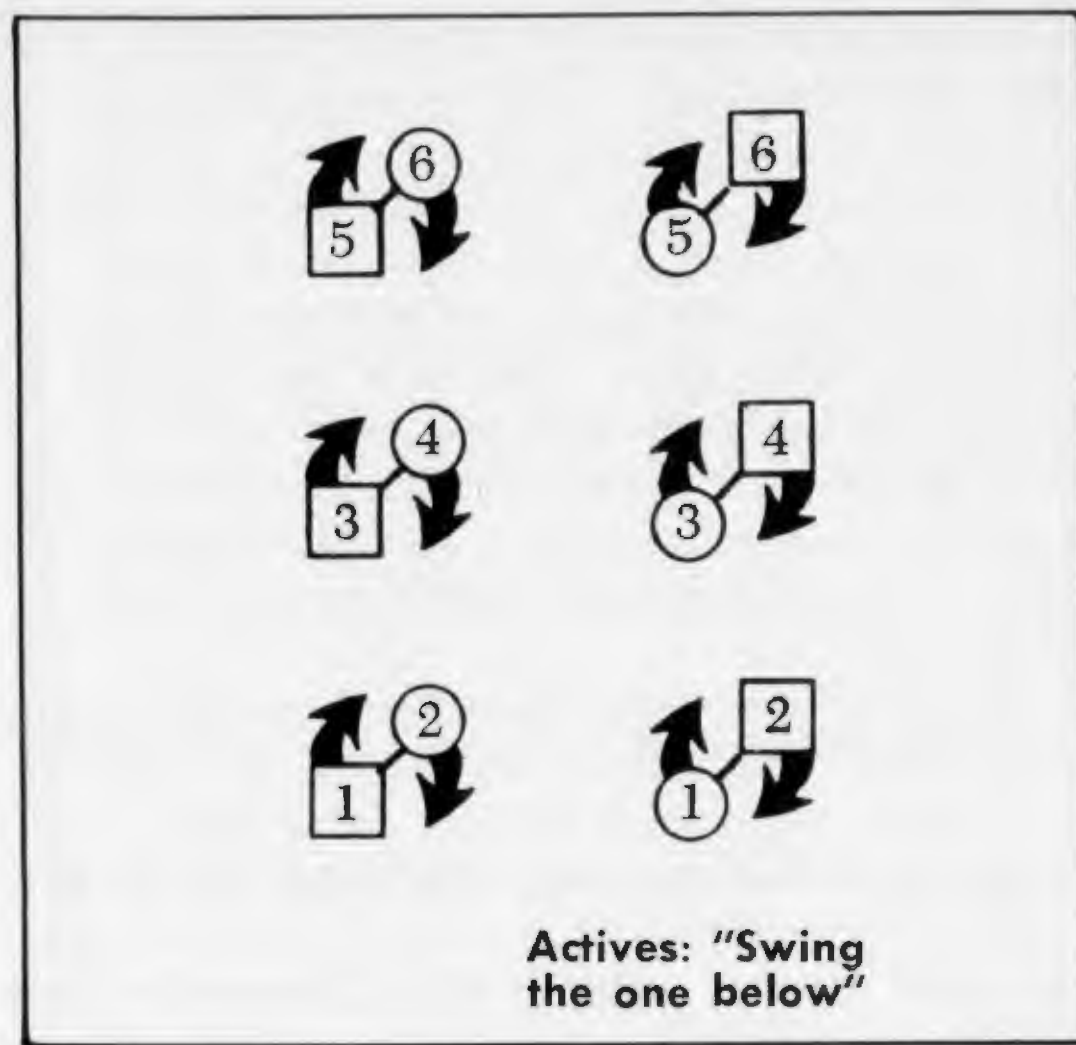


their HOME lines. When the *inactive* dancers reach the *head* of the set, having moved up in their home lines, the caller directs them to *cross at the head*. Having now crossed over (left HOME) thereby becoming *active*, they will dance their way *down* the set, dancing with each couple in turn. To sum it up: Dancers in *home* lines are *not* active so they progress toward the caller; dancers *not* in home lines are *active* so they progress away from the caller.

Dancers do not repeat the same action with the same couple. Note that although in some dances the *actives* do *not* cross over, the direction of progression is always the same — actives dance *down*, inactives dance *up*. Within the choreography of the dance pattern itself are the calls which will move the active couples down (and inactive couples up) one (or more) place(s) within the set.

As long as you know in which *direction* you are supposed to progress, just follow the calls, and let the caller worry about exactly *how* the progression is to be accomplished. For example, when dancing a square you don't stop to think that when the caller calls a ladies three-quarter-chain that you'll get your corner lady. You're too busy having fun, so you just turn the gal and *listen* to what the caller says next.

To illustrate one of the many ways of progressing in a Contra, let's suppose that you are in the described formation and the caller says "swing the one below." After the actives swing that person below the man leaves the lady he has swung on his right side facing the center



of the set as in a square. All active dancers have then progressed *down* one place and the inactive dancers have progressed *up* one place. Other forms of progression or *casting off* will be understood just as easily when encountered.

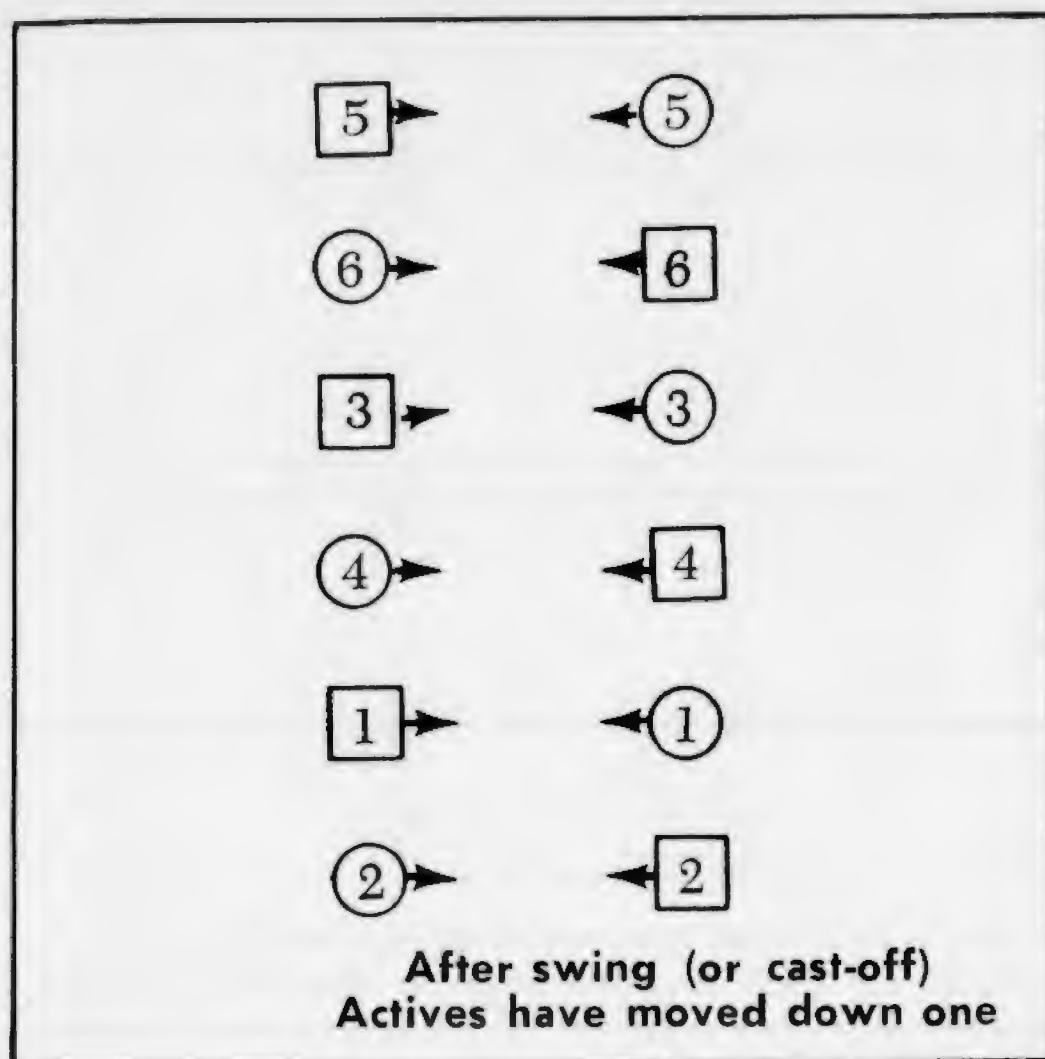
### The Calls

The vast majority of Contra terminology is exactly the same as that used in squares. Dancers do not have to memorize new *basics*, but instead dance the fundamentals they are familiar with, in a *different formation*. Those calls which do vary from square dance terms are quite directional, logically worded, and easily understood *if introduced to the dancer in a sensible order*. The leader must use the same good judgment in presenting Contras as in presenting squares and rounds. Just as he would not use a Square Thru on a brand-new square dancer he would not want to clobber the new Contra dancer with "Double Cast Off" and "Turn Contra Corners," etc. before common sense says they are ready. These Contra actions which are called only in Contras can certainly be left for a future article — or for your personal research in the many available reference books on Contras. In the meantime — dance what you know until the formation and progression become as natural as an Allemande Left. The variations within these limits are astounding.

### The Music

To start with, choose familiar tunes used for square dance patter calls. Then from these





select several that have easily recognizable repeats of 8-beat phrases arranged in 8-phrase sections. (In many patter-call tunes there are usually two of the 8-beat phrases in Part A, and two of the 8-beat phrases in Part B. The band traditionally plays them twice each — AABB — making a grand total of 8 of the 8-beat phrases before beginning again.)

Use these tunes first, experimenting with others as the mood strikes you. A tune that gives the square dancer a lift in a square will probably do the same thing for him when used for a Contra — so use them. Here are a few contemporary popular square dance tunes that are fine to start with: *President Garfield's Hornpipe*, Capitol 45047, *Cane Break* and *Mama's Little Boy*, Sets in Order 2098, *Okey Dokey*, Sunny Hills 137, *Glise a Sherbrooke* and *Wright's Quickstep*, Folk Dancer 173, *Johnny Hanlon's Breakdown* and *Crooked Stovepipe*, Aqua 309, *Turnpike Special*, Blue Star 1516, etc.

As said before, seek new music when you feel ready to do so. It's available and listed in many Contra reference books.

### Dancing to the Music

The fascination and enjoyment of Contras stems from their background and tradition, their variation from our usual formation of squares, their seemingly limitless choreographical possibilities, and the challenge and joy of dancing precisely to the music, flowing smoothly from one pattern into the next.

How is this *dancing to the music* accomplished? By using dances with patterns that fit the structure of the music and by calling (prompting) the call precisely enough ahead of the dancers so that they can start the new dance action at the instant the next musical phrase begins.

Prompting a Contra or cueing a round is basically a simple thing to do. It only means that the caller gives the call or directions for the next action during the last portion of the 8-beat phrase to which the dancers are already completing the previous figure. The dancers start each action on the beginning of the phrase but the caller calls each *next* action at the end of the phrase in use.

Not all Contra actions utilize a strict 8-beat phrase. Many Contras include dance sequences requiring 4-beat and 6-beat as well as 12-beat and 16-beat actions. However, the *prompting technique* remains the same. *Call it just before the music says they have to dance it.* To practice this in squares try one of three Windsor records: *Farmer's Quadrille*, *Southern Quadrille*, or *Quebec Quadrille*. The instruction sheets which accompany the records explain the techniques fully. Any caller who can call any of these three can call Contras too.

### Let's Dance

A good dance to introduce Contras to dancers not already familiar with them is *Broken Sixpence* (Shaw 157, Instrumental, or 209 with calls, or use your favorite hoedown).

This dance starts with the active couples (first, third, fifth, etc.) crossed over and facing down the set and facing the ones below them. (The inactive couples are facing up the set so as to face the actives.)

#### Actives Do Sa Do the one below (8 counts)

Passing right shoulders the actives Do Sa Do individually with the inactive dancers they are facing. (Active man with inactive lady, active lady with inactive man.)

#### The two men Do Sa Do (8 counts)

The active man does a Do Sa Do with the inactive man **below** and diagonally across from him.

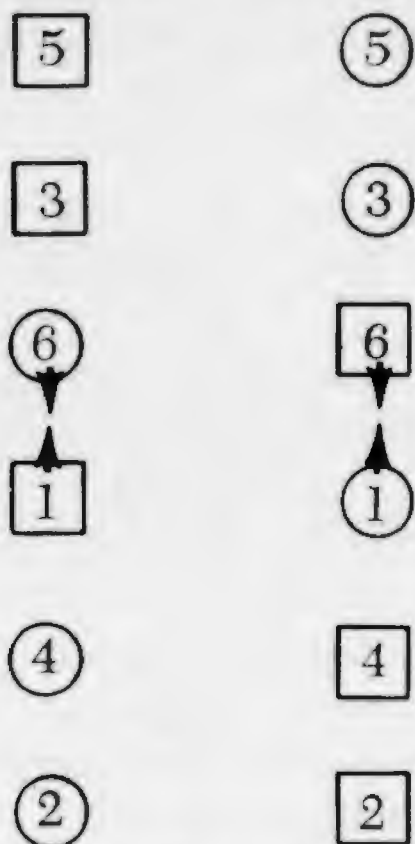
#### The two ladies Do Sa Do (8 counts)

The active lady does a Do Sa Do with the inactive lady **below** and diagonally across from her.

#### Active couple swing in the middle (8 counts)

Actives swing in the center of the lines, finishing the swing in the center of the set, facing down the set, and with the lady on the man's right.





After swinging next one below  
Actives have moved down another position

#### Down the set go four in line (8 counts)

With the actives in the middle, they take the same dancers with whom they did the Do Sa Do along with them in a line of four and go down the set six slightly-shorter-than-normal steps. (On the 7th and 8th steps they turn individually in place in anticipation of returning up the set to place.)

#### Turn alone, come back to place (8 counts)

With the actives still in the middle, and with the line facing up the set, they come back to place with normal steps. (On the 7th and 8th steps they may begin to close the ends in slightly in anticipation of the bend-the-line and circle-four to follow.)

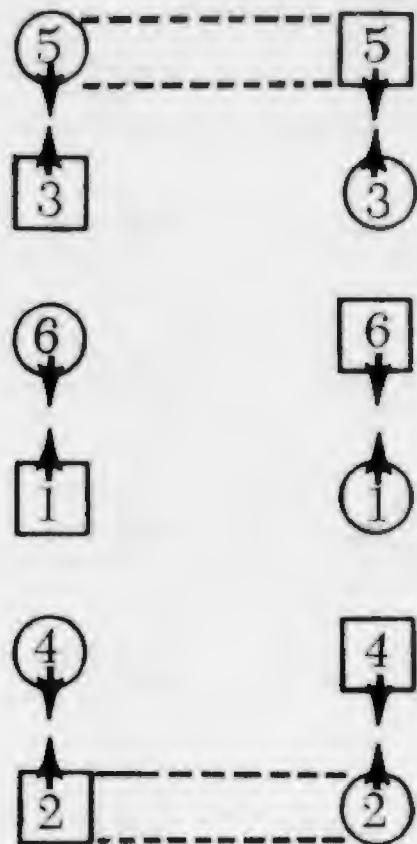
#### Bend the line, Circle four (Left) (8 counts)

The ends close in, change the line to a circle of four, which circles left exactly once around. (At this point the active couples have **cast off** or made their progression, automatically.)

#### Left hand star, come back once more (8 counts)

The left hand star exactly once around completes one sequence of the dance. As the star is finished the dancers return to the long lines **without changing or juggling around**, and they will find that the actives end down the set one place, below the dancers they just worked with. The inactives find themselves in turn, up one place and above the ones they just danced with. The actives face **down**, the inactives face **up**, and the actives are ready to begin the dance again with a **new** and **different** couple below them. The progression is simple to follow if actives just remember to start the dance with a **new** couple each time. Repeating the above sequence again, the couple at the **head** of the line and at the foot of the line do nothing. At the end of each second sequence the caller directs the new head couple to cross over and become active and the new foot couple to cross over and be inactive.

Two other dances excellent for introducing



Couple at "head" crosses over to become active.  
Couple at "foot" crosses over to become inactive.

Contras are *Fairfield Fancy* (with Bob Brundage calling on Folkcraft 1259) and *Haymakers Jig* (with Ed Gilmore calling on Decca DU-935). Many excellent Contras are recorded on the Folk Dancer label by Ralph Page and by other callers on various other labels.

#### From Here — Where?

If you've never taken a crack at Contras, you have a wonderful experience in store for you. Contras, like squares and rounds, come in all types from the simple ones listed above to literally thousands that are waiting for you. Some are smooth, some slow, some tricky. Some really Get-up-and-Go. All of them are fun to do. But, callers, don't bite off more than you can chew. Take time to study enough to make sure you know what is supposed to happen. Do a bang up job on the first one you call and from there on you've got it made. *Contras are like getting olives out of a bottle — get the first and the rest come easy.*

Callers, remember to use the same confident, enthusiastic approach to your Contra calling that you do in your squares. Keep the same smile in your style and the dancers will be smiling right along with you. It's easy to have more square dance FUN by using Contras!

**Studying the techniques of a person well-versed in a particular field is often a great satisfaction. Don Armstrong, author of this article, has released records of his Contra and Quadrille calling on both the Windsor and the Lloyd Shaw labels. These will prove to be most helpful to a new Contra Caller. Editor.**



# HOMES

# FOR SQUARE DANCING



**B**ILL JOHNSTON of Lochwood Barn, Skip-pack, Pa., says of the barn which he operates: "This is not a commercial venture — it is merely a hobby." There are no open, public dances in this square dance home but a couple of clubs meet there regularly and square and round dance classes are held. The latch string is always out, however, and dancers passing thru are invited to telephone Bill.

The farmhouse where the Johnstons live was built about 1790, but the date of the barn is a little harder to fix. It has obviously been rebuilt two or three times and when the Johnstons took over in 1953 it was in pretty good repair. There was some fixing to do, installation of heat and insulation and then it was ready for square dancing to take over.

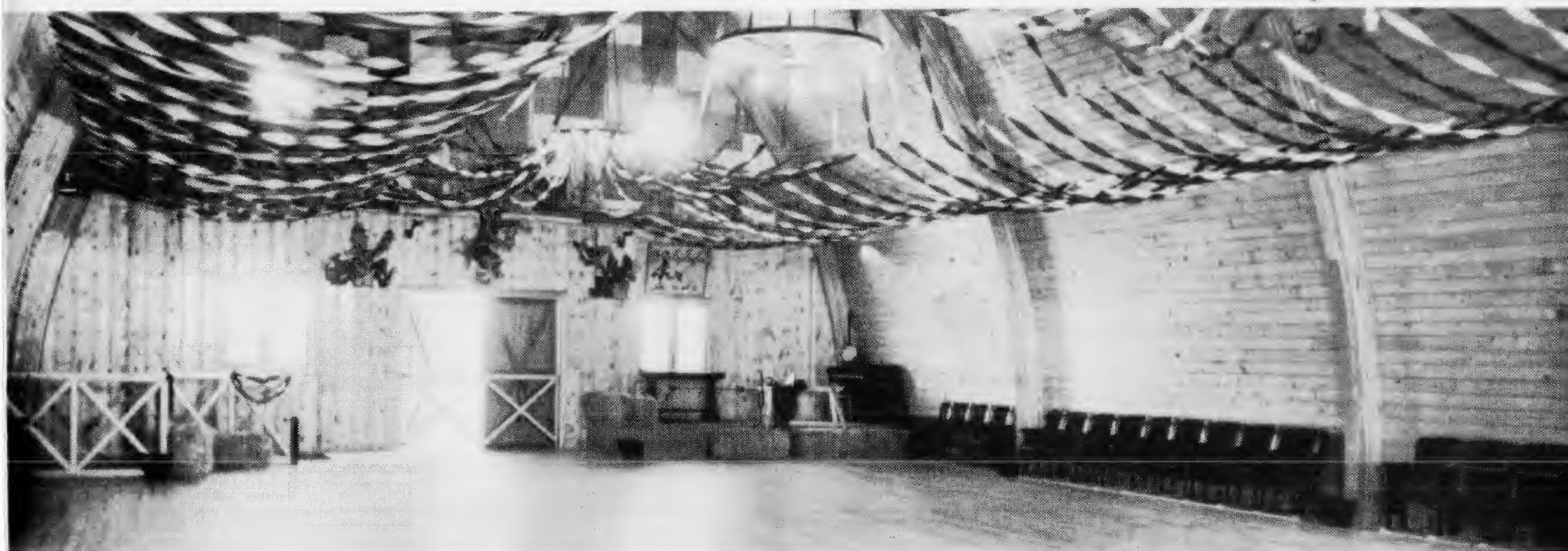
The refreshment bar, where coffee and soft drinks are served, came from one of the local taverns and dates back 50 to 75 years. Behind the bar are shelves of coffee mugs bearing names. A close look will reveal such square dance celebrated appellations as Ed and Dru Gilmore, Manning and Nita Smith, Al and Mary Brundage.

The Hayloft in Ray's Barn, Billings, Mont. (below). Note the hardwood floor and the graceful curve of the walls and roof.

To the right (above) the Lochwood Barn.

Ray's Barn, Billings, Montana, is still in the brand-new category, having had its opening night on September 12, 1959, with 1200 people on hand. Not all could dance at the same time, even in the spacious Hayloft, but enthusiasm ran high for many of these people had had a hand in helping build the barn. The original concept came from Ray and Faith Koch (pronounced Cook) who, with seven years of round and square dance teaching behind them, concluded that their area needed a place where the 20 organized clubs and classes galore could meet in true square dance atmosphere.

All summer long dancers came in on Sundays, bringing hammers and saws and picnic baskets, to work and provide food for the workers. Say the Kochs, "With such willing support, how could we fail?" and by September 12 they were ready for action. Upstairs the Hayloft has a spacious, hardwood floor, a raised callers' dais in one corner and the walls and ceiling follow the curved shape of the barn roof. Downstairs are complete club-room facilities. There is also a complete kitchen and outside, worlds of room for parking. The facility is in continuous use now for dancing activities.





# BRITISH FESTIVAL at BEAULIEU ABBEY

*By Joy Plummer, Thornhill, Southampton, England*

**O**N BEHALF of the British Association of American Square Dance Clubs, the Sunnyhill Club of Southampton, England, organised a Square Dance Festival in the Domus Room, Beaulieu Abbey, Hampshire. The Abbey and the Palace House are the property of Lord Montagu of Beaulieu, who has shown himself especially friendly to square dancing and who often puts his beautiful Abbey at the disposal of the general public.

The thirteenth century beamed hall proved to be an ideal setting for the brilliant dresses and shirts of the dancers. The windows glowed with the colour of autumn chrysanthemums and dahlias and the walls were hung with shields depicting each club's name and emblem, in keeping with the character of the place. Two huge log fires burned at either end of the hall in fireplaces 10' wide which had to be restocked with small trees.

The music was provided by the Foot 'n' Fiddle band of London and about 20 of the top line callers were present. The variety of style in the calling and the well-planned program made dancing a real pleasure for the approximately 250 dancers from all over England, who attended. The number had to be restricted to the capacity of the hall.

Joy and Gerry Plummer of the Sunnyhill Club were hosts of the evening and among guests they welcomed were: Mr. Beverley Nichols, the writer; Mr. Brian Patten from the



Square dancing in the historic Domus Room of 13th century Beaulieu Abbey in England.

Photo by Peak Pictures

B.B.C. television and radio (West Region) who came with the view of televising next year's event; and Mr. Kevin D'Arcy, Editor of *Savoir Faire*.

Colin Walton, association president, attended with his bride, Peggy. They were married only the Saturday before and had spent most of their honeymoon square dancing! To Colin and his committee must go the credit for the evening's programming. Wally Spratt may take bows, too, for the amplification of sound in the difficult beamed room.

American servicemen as well as English dancers came to enjoy the Festival in this picturesque spot. These hardy souls camped under canvas in a field at the rear of the Abbey, whilst the members of the Sunnyhill Club slept in a converted cowshed. Breakfast for 20 was cooked over an open wood fire, after which everyone travelled to the village of Lyndhurst in the New Forest for another day's square dancing.

To top it all off, a letter was received by the Sunnyhill Club from the manager at Beaulieu Abbey, thanking them for the well-run event and the well-behaved crowd of dancers.



## ON THE COVER

The spirit of a square dance Valentine's Day finds itself featured on the cover this month. Our sweethearts are purposely left blank so that you may imagine yourself as part of our cover couple.



# For the Hi-Frequency Dancer

## BASICS 21 through 30

Working closely with a panel of callers and teachers across the country, Sets in Order finds that the following ten basics form the "fringe" to the initial list of twenty basic movements. In this list are movements that meet many of the requirements of being a basic. Some are generally accepted in some areas and miss only by a small margin being on the first list. Others, long referred to as fundamental movements, have, through lack of general use, slipped from the "first twenty" and are possibly destined for the list of traditional movements. The last of the group seem to be on the current "Hit Parade" and are working their way up. In time other basics may replace those shown here but the total number of TEN should, for the sake of long range planning, be retained.

**(21) Bend the Line:** Line with an even number of dancers breaks in the middle and the ends move forward while the centers move back until both halves are facing.

**(22) Dixie Chain:** Two couples meet single file. They move by each other as in a Grand Right and Left, using alternate hands. The first two dancers start with right hands and the second two start with left hands. Dancers are in single file awaiting the next call at the completion of the figure.

**Dixie Grand:** The Dixie Chain action is continued as directed by the call.

**Dixie Style:** A movement that starts like a Dixie Chain but does not complete it.



Bend  
the  
Line

**(23) Line(s) Divide** or Divide the Line(s): Each dancer in a line consisting of an even number of dancers turns to face the nearest end of the line. The line is now ready to "Divide" in single file according to the directions given in the next call.

**(24) All Eight Chain** or Chain All Eight: Dancers give right hand to any designated person, move past, give a left hand to the next and 3/4 Courtesy Turn her in place to face the set.

**(25) Wagon Wheel** The man and the lady turn with a right forearm going full around until the men can make a left hand star in the center of the square. As the men form the star, they give a *slight* push with right hand, starting the lady into a right face turn (either a half turn or a full turn and a half.) The men move forward in the star and the ladies progress slowly while they are turning so that when finished with the turn they are each facing the same direction as the men and are ready to hook their left arm in the men's right and travel around the square in a Star Promenade.

**Wagon Wheel Spin:** That portion of the above



pattern where the man spins the lady. Directions to be followed after the spin come from the next call.

**Strip the Gears:** As in the Wagon Wheel Spin, walk around partner with a right forearm grip, give the spin, take left forearms and do a Do Paso.

**(26) Do Si Do (Northern Style):** Executed while two couples hold hands in a circle of four. Gents let go of partner's hands; ladies pass left shoulders and immediately give left hands to partner's left hand. Move around him and give right hand to opposite gent. Move around him and return to partner. Give left hand to partner and Courtesy Turn in place. Men will not turn until the end of the figure but move forward and back for the smooth flow of the pattern. Hand holds seem to predominate where space permits. Ladies usually find a three quarter right face turn as they pass left shoulders can add to the smoothness of the dance without slowing the motion. (Count: 16 steps.)

**(27) Rollaway with a Half Sashay:** When two dancers are facing in the same direction with an arm around the other's waist (as in a Star Promenade or Courtesy Turn), the dancer indicated by the call rolls across and in

### EIGHT CHAIN THRU

(One option to get into position)

**First and third go forward and back**

**Swap and swing on the inside track**

Couples one and three exchange partners and swing in the center of the square

**Face the sides, a right and left thru**

**Turn right around and eight chain thru**

Finishing the swing the man places this new partner on his right and faces the side couple for a right and left thru. The explanation for an eight chain thru follows: →

### Eight Chain Thru

### Strip the Gears



### Allemande left and a right to your dears

Partners move full around each other with a right forearm (1).

front of the other dancer with a full turn thereby changing places with the other dancer.

**Eight Spinaway with a Half Sashay:** From an Allemande Thar Star, the men left face roll to the outside and the ladies left face roll to the inside where the ladies make a Left Hand Star and move forward and the men are on the rim moving backwards.

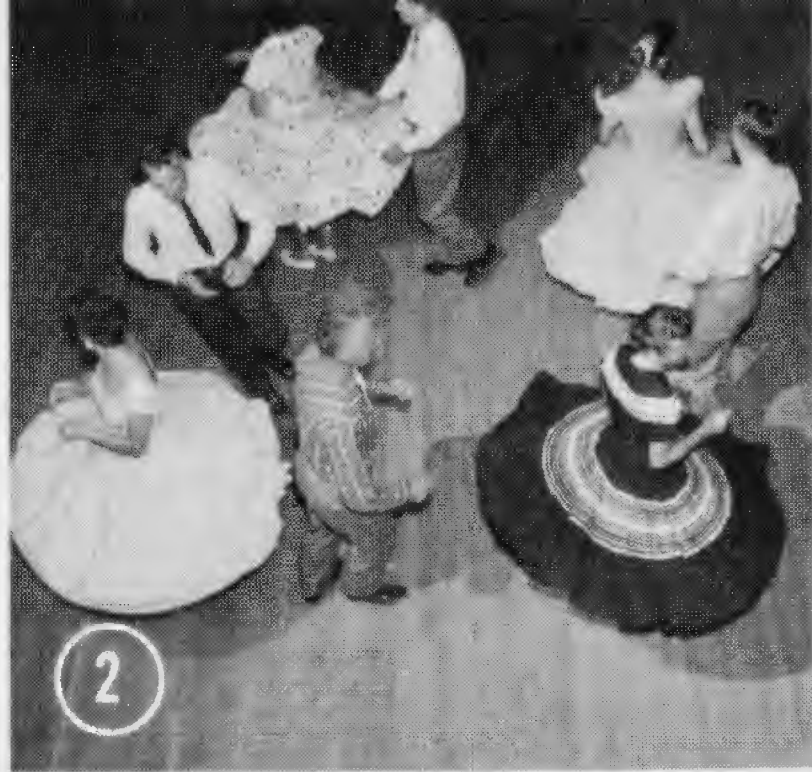
**Eight Rollaway with a Half Sashay:** From an Allemande Thar Star the men move to the outside and the ladies move to the inside with a left arm swing. At this point each dancer does a half left face turn and joins right arms with the same lady, now in the center. The ladies in the center move forward while the men on the rim walk backward.

**(28) Four Couples Right and Left Thru:** In a square, men move clockwise, ladies counter-clockwise. Pass corners, men on the outside. Touch right hands while passing the next (original opposite) men still on the outside. Men slide in front of the next (original right hand lady) and pass left shoulders with her. All give left hands to partner and Courtesy

With all couples moving simultaneously, dancers extend right hands (1) and pull by. Couples reaching the outside courtesy turn (2) while those







**It's a Wagon Wheel, but strip the gears**

The man gives a slight push with his right hand starting the lady into a right face turn (2)



**Catch her by the left, it's a Do Paso  
It's corners right and around you go**

Dancers then do a Do Paso (3 and 4).



Turn to face center of the set in spots opposite to starting position. (Count: about 12 steps.)

**Four Couples Suzy Q (Chinese Knot):** In a square, men start moving clockwise and the ladies start counter-clockwise. Pass corner, men on the outside. Meet opposites and turn half way around with a right forearm. Now, with the men moving counter-clockwise retrace steps, men on the outside, pass the same girl and turn partner with a left forearm. Repeat, ending by turning partner with a Courtesy Turn.

**(29) Eight Chain Thru:** With four couples lined up across the floor, two are on the outside facing in while the two on the inside are back-to-back, each one facing an outside couple. Couples on the inside do a Right and Left Thru movement by giving a right to the one they face on the outside, move on by giving a left to their partner and Courtesy Turn to face the set. The ones starting on the outside having given a right to the first, walk by, give a left to the next and walk by, give a right to the couple on the outside for a Right and Left Thru

movement. This action is continued for about 21 steps or until all couples, working simultaneously, finish at their starting point.

**(30) Shuffle the Deck:** From lines of four with all dancers facing the same direction the couples on the right end of the line will move diagonally ahead and to the left while the couples on the left will move diagonally back and to the right to end directly behind the other couple. If in the line of two couples one is facing one direction while the other is facing the opposite, the same rule will follow. In this instance when the couples are facing ahead, clockwise, they will end facing each other; while if they are facing ahead counter-clockwise, they will end back-to-back. If the call is given when one couple is behind the other and both are facing the same direction, the couple in front will move to the left while the one behind will move to the right to end in a line of four. If the call comes when two couples are facing, they will both move to the right and end in a line ready to move forward and around counter-clockwise.

in the center give a left hand to the one they meet and pull by then a right to the next (3) working back-and-forth across the set (4 and 5)

until (after about 21 steps) they reach their starting location. Old timers will recognize this as the traditional Right and Left Eights.





## A TEACHING-HELP FOR THE BASICS

A check-off list can prove to be a great assistance for those teachers and callers who will be using the Twenty Basics as guide for teaching their current classes. If you wish to lay out a chart of your own simply take prepared graph paper or rule a graph to your own dimensions. Then, as shown here, list the basics (taken from S.I.O., December 1959) in a vertical column on the left-hand side of the sheet. Then, in the rows of squares across the top of the page list the dates (or number sequence) of the class. Each time you meet with the group indicate by an X (or some similar mark) under the date and in line with the basic, when that basic is introduced. A check at some later date, in the same row, will indicate review or repetition of that movement. Trusting to memory often allows for omission of some important phase of the dancing progression. With a chart of this type a quick reference will indicate just where any class is at any given time.

# BASIC CHECK LIST

GROUP: \_\_\_\_\_  
CALLER: \_\_\_\_\_

DATE	
(1) Do Sa Do:	
a. See Saw:	
b. All Around Your Left hand Lady:	
c. See Saw Your Pretty Little Taw:	
(2) Swing:	
a. Waist Swings:	
b. Arm Swings:	
c. Do Paso:	
d. Courtesy Turn:	
e. Catch All Eight (Double Elbow):	
(3) Promenade (in couples):	
a. Single File Promenade:	
b. Half Promenade:	
c. Promenade Half:	
(4) Pass Thru:	
(5) Split the Ring (Divide the Ring):	
a. One Couple:	
b. Two Couples:	
c. Around One — Two, etc:	
d. Around One to a Line:	
e. Split Your Corners:	
(6) Stars — Simple:	
a. Star by the Right:	
b. Back by the Left:	
c. Complex: Star Promenade:	
d. Spread the Star Out Wide:	
(7) Allemande:	
(8) Grand Right and Left:	
a. Weave the Ring:	
(9) Ladies Chain (Two Ladies):	
a. Ladies Grand Chain (Four Ladies):	
b. Four Men Chain:	
c. Three-Quarter Chain:	
d. Wheel Chain:	
(10) Right and Left Thru:	
(11) Sashay (Chassé):	
a. Half Sashay:	
b. Resashay:	
c. Go All the Way Around:	
d. Rollaway with a Half Sashay:	
e. Whirlaway (With a Half Sashay)	
f. Corners Whirlaway (With a Half Sashay)	
(12) Turn Unders:	
a. Twist:	
b. Promenade Twirl from a Swing:	
c. Promenade Ending Twirl:	
d. Frontier Whirl — California Twirl:	
e. Turn Your Corner Under (California Whirl):	

PARTS IN ORDER

(Side One) 991

Check lists, similar to these prepared for Sets in Order, are arranged to form facing pages in a caller's notebook.

[illegible]

**Records of all classes and clubs are simple to keep up-to-date and are ready for quick reference.**

If you would like a supply of prepared Basic Check Lists as shown here just send 25c to Sets in Order for a packet of twelve. They are three-hole punched and printed on both sides for convenient use. Pages are 8½" x 11" to fit any standard notebook binders.



# BLIND STUDENTS DANCE IN ALABAMA

**A** HEART-WARMING and practical effort is being successfully conducted at the Alabama Institute for the Deaf and Blind at Talladega. Here, in March 1959, Mr. B. Q. Scruggs, who is the principal of the school, found square dancing to be the answer to the continuous problem in residential schools for the blind of getting the students to "mix" at social gatherings.

Square dancing being the type of activity which requires participation by both the boys and girls and the more the better, Mr. Scruggs was led to bring in an instructor for the purpose of teaching square dancing to the teen age students of the school.

The Paul Quenelles of Talladega were employed to teach ten lessons. When the announcement was made for the start of the classes, enthusiasm ran high and the young people all waited expectantly for the first lesson. Practically all pupils from the fifth grade thru the twelfth took part. Quenelle did the calling and his taw was on hand to help the slower pupils. All seemed eager to learn. The lessons lasted from 7 to 8 P.M. every Monday evening in the gymnasium.

In the first lesson the students were taught the fundamentals of square dancing. Quenelle told them that for them to become good dancers, they must first be good listeners and that instead of dragging their feet, they should slide them. With great patience the Quenelles worked with these young people who perhaps could not see, but who finished this square dance course in eight weeks instead of ten.

There were seven squares altogether and once during the eight-weeks' course, the entire group visited the City Recreation Center where a local club was dancing. This was a most enjoyable experience for the students and a happy and enlightening one for the club members who welcomed them so genially. Later, when they had learned basic steps and three complete dances, the young folks re-visited the club along with Mr. Scruggs and the Quenelles. This time they did the dancing, a great thrill for them. They felt that they had been accomplishing something creditable which they



Circling left are teen-age students of the Alabama Institute for the Deaf and Blind during one of their square dance class nights. Photo by Van Blankenship

could enjoy personally and also could exhibit to others what fun might be had with the idea.

The square dance lessons have been resumed for the students this year, again with the Quenelles as instructors. Plans are afoot to have the dancers take part in the school's centennial in the spring. Square dancing has enabled them to plan taking a greater part in social life after they finish school at the Institute. Square dancing has again assumed a large role in the pattern of social adjustments. (Material for this article was taken from an article written by the students themselves, appearing in the Talladega press October 18, 1959).

## WHAT THEY ARE WEARING



Minnie Norton, Palo Alto, Calif.

Minnie is wearing an "eyelash" drip dry cotton in purple. The "eyelashes" are tiny fringed designs in the weave. The square neck has a purple bias trim; the gored skirt a ruffle on the bottom. Minnie's petticoat is made from curtain ruffle material trimmed in fuschia and purple. She designed and made this dress.



# LADIES on the SQUARE

## THEME COSTUMES



By Natalie King — Eureka, Calif.

**I**F YOU PLAN your square dance costumes as a unit, you can lift them out of that "just another full skirt" class. Basic rules of appropriateness apply just as they would in assembling any outfit. Is the type frilly and feminine? It then calls for bows or flowers on your slippers, a heart-shaped locket. Squaw dresses need moccasins, wooden or hammered silver jewelry, etc.

Make a collection of jewelry and accessories to be used with your varied outfits. Rhinestones do not work too well, nor do tailored gold or silver pieces. Summer jewelry of straw, wood, plastic is effective with most cottons. Prim-looking brooches to fasten a crossed velvet ribbon at your neck, "Indian jewelry," carved leather belts, wide sashes, belong in the collection.

Here are a few examples of working out themes.

*Western Girl.* Make your skirt of denim or sail cloth in light blue, navy or red. Use a flared pattern to give fullness without ruffles. Slash about 3 inches deep around the bottom for fringe and machine-stitch above the slashes to keep them from tearing. With this wear a white or figured cotton blouse of the shirtwaist type or, if you must, a "western-type" shirt. A western tie and a belt of braided rope or carved leather plus ear-rings of wood or Mexican silver complete the costume.

*South of the Border.* Look for a rather bold "scenic" print in warm colors for a skirt and select a matching solid color for the dress top. Use a commercial pattern to make a top with scooped-out neck and cap sleeves slightly

gathered at the bottoms. Attach skirt made in 3 tiers which overlap each other slightly. Bind the bottom of each tier with a sharply contrasting bias tape. Make your sash of print or solid color tied at the side, wear bold jewelry and if you can dance in huaraches, wear them.

*Country Girl.* Use crisp checked gingham or tidy dots to make a dress with simply rounded or sweetheart neckline and puffed sleeves. Attach a wide self ruffle to sleeve bottoms and make the skirt with 2 or 3 tiers. Trim skirt, sleeves and neck with white rick rack, wear white jewelry and simple shoes. A ruffy little waist apron or pinafore can be worn over this for a change.

*Dairy Maid.* Choose a fresh little cotton print of flowers on a light colored background. Find a commercial pattern of a dress top that has a low neck and an inset of shirring across the bosom. Make inset and sleeves of white fabric. Gather on a very full skirt using 2 or 3 tiers. Trim sleeves with a very wide ruffle of eyelet embroidery that will reach almost to the elbow, threaded at top of ruffle with narrow black ribbon to tie in a bow. Use a wide satin ribbon in some pastel color for a belt and make a narrow belt of the dress fabric and a second bodice of black that will fit over dress top, for a change. A heart-shaped locket is perfect with this.

There are many more ideas which can flourish on a general theme, such as the above. Keep your eyes open for full-skirted designs of every sort that you could adapt into square dance costumes. Don't neglect T.V., movies or the ballet for ideas. Possibilities are endless, working out the themes is fun and the result will be something "yours alone" in individuality.





By Terry Golden, Ranchos de Taos, New Mex.

**C**INDY is a southern mountain tune. Probably many people think it's a Negro song, but this is unlikely. There were few colored people in the real mountain country; they were down in the lower, flatter plantation land and in the bigger cities. "Cindy" is a better banjo tune than a fiddle tune, though it lends itself to both. Ideally it should be done on a five-string, but it's good on any banjo if well played.

Why the Sam Hill hasn't anyone put out a good recording of "Cindy"? This is a cracker-jack tune, and I know of only one good recording, and I don't think you can get that any

more unless some shop happens to have one left around. That's Joe Lewis' old 12-inch. It doesn't have quite the old southern mountain flavor; it's got that Joe Lewis swing instead, but that's OK, and Boy! it's a dandy to call and dance to.

If you want a recording that *does* have some of the true flavor, Folkraft years ago put out a squeaky old platter that falls short of excellence from the standpoint of artistic achievement and recording quality to boot, but by gum, it's authentic. In justice to Folkraft, perhaps it should be pointed out that this little gem was made on an old wire recorder, on the spur of the moment, and under mountain and moonshine conditions. And the guitar was quite literally a steel guitar — made of sheet steel. If its harmonies are impoverished, it's not surprising. Several versions of "Cindy" suffered from the fact that they were put out for certain specific singing calls. But it's a good tune for patter calls, too, for the man who can handle a little melody in his patter calling.

## CINDY

You ought to see my Cin-dy, She lives 'way down  
south; She's so sweet the ho-ney bees swarm a-round her  
mouth. Oh git a-long home Cin-dy Cin-dy, git a-long  
Home; Git a-long home Cin-dy Cin-dy, I'll  
mar-ry you some day

Boy! You ought to see my Cindy;  
She lives 'way down south.  
She's so sweet the honey bees  
Swarm around her mouth.

Chorus: (after each verse)  
Oh Git along home Cindy, Cindy,  
Git along home, (Cindy, Cindy),  
Git along home, Cindy, Cindy,  
I'll marry you some day.

(Continued on page 38)





Square Dancing on TV in New Orleans. For the last several months Square Dance Time has been televised in New Orleans each Saturday for 1/2 hour. Different callers and clubs appear each time. Pictured are Chuck Goodman, caller, and members of the Zig and Zag Club.

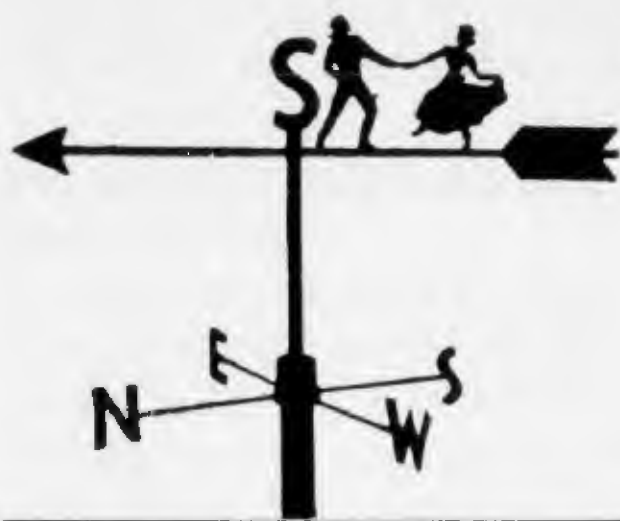


These young folks, of assorted size and age, are the Boots and Slippers of Topeka, Kansas, which club was organized for youngsters from 8 to 14 years old. Sponsors are a group of parents and the Woman's Club. Mrs. Emilye Smrha is teacher and caller.

Making a square dance movie. This shot from behind the camera shows square dancers at Kirkwood Lodge last summer, making a movie for the Missouri Division of Resources and Development. Since square dancing is a major factor in Missouri's recreation, this film will be used as a publicity medium. Jim Brower is at the mike.







# 'ROUND THE OUTSIDE RING

Editor's Note: These pages feature interesting Square Dancing news items from different areas of our world in which Square Dancing is an international activity. These items are collected and edited by Helen Orem, Assistant Editor of Sets in Order. All information in this category should be sent to Mrs. Orem at 462 North Robertson Boulevard, Los Angeles 48, California

## Louisiana

A new round dance club, the Carousels, has been formed in New Orleans. Actually it is a club-class, starting with the basics under the direction of Opal Goodman. There are about 65 member-couples, meeting every other Thursday at Hynes School. Opal's husband, Chuck, being a caller, the class routine is broken at each meeting with a couple of square dance calls from him.

—George Kelmell

Square dancing is getting a fine toe-hold in Central Louisiana. Alexandria now has two clubs; Foot & Fiddle, dancing on Thursdays and Square-Rounders, dancing on Saturdays. In addition a workshop is held Tuesday nights for both square and round dancing, with Lee and Kaye Worthy in charge. Alexandria has three active callers; Bill Howard, Wes Dyer and Jim Hays. With the encouragement of Red Warrick and Allie Morvent, the first annual Cenla festival is planned for May 21. Details later.

—Elsie M. Von Rhee

## Oregon

The Southern Oregon Third Annual Square-Up took place on January 30-31 at Britt Memorial Hall, Ashland, on the campus of Southern Oregon College. The Square-Up is sponsored annually by the Rogue Valley Callers' Assn., and this year panels and workshops were planned before the Sunday dance. Saturday's After-Party dance took place at the Bellview Grange.

—Jake Toews

## Pennsylvania

The Lock Haven Promenaders, central Pennsylvania's oldest western square dance group, will celebrate their third anniversary this coming June. The club has danced a twice-a-week schedule since birth and shows every sign of continuing. Being rather isolated from the other areas interested in this dance form, the club has felt it necessary to bring in traveling callers. During the past year these have included Manning and Nita Smith, Jack Jackson,

Les Gotcher, Curley Custer, Jack Carver, Bill Castner, Katy MacKenzie and Howard Liffick. Future schedules include callers Willie Harlan, Ronnie Schneider, Les Gotcher, Bruce Johnson and Frank Lane.

—Earl Lentz

## Texas

The South Texas Square Dance Assn. held their board meeting on December 6 in Corpus Christi to plan their 1960 dancing schedule. Bob Clarke was re-elected president and with him will serve Harley Diesler, Margaret Burns and Velma Harrell. Eleven clubs were represented at this meeting which covers 10 counties in the area.

—Bob Clarke

## British Columbia, Canada

For the past several months Mary and Norm Williams have been going over to Salt Spring Island every Saturday afternoon to run a square dance class at Ganges. This is the Wagon Wheel Club, started about 5 years ago by a couple who saw square dancing for the first time when they were visiting in Calgary.

The group started originally with 2 squares and all their dancing was done to records with calls. They had no experienced square dancers among them so had to interpret the calls as best they could. This year they decided to get outside help and learn square dancing from the bottom up. They expected maybe 4 or 5 squares of beginners and ended up with 11 squares. They are "unlearning" some of their misinterpretations fast and are enthusiastically receiving instruction. The Williams' have to make it an overnight trip as there is no ferry back after 6 P.M. So far they have stayed with a different family every Saturday night and have enjoyed the whole project hugely.

—Norm Williams

Children's square dance groups are again organized in Alberni for winter. Last year classes were held for those from 9-11, 12-14, and then teen-agers. This latter group has now formed its own club. Local callers donate their





## ROUND THE OUTSIDE RING

time, the school boards donate the halls and parents help with the floor conduct. It has proved most successful. —*Ione Green*

### Virginia

The Shenandoah Valley is another stronghold of the Big Ring or "running set" dance. However, in Wynesboro, Frank Parker (G.E. engineer and City Councilman in his non-square dancing time) calls western style for a beginners' class and two clubs. Also, he is advisor to a small group of dancers who run about the countryside attending festivals, etc., and call themselves the Ridge Runners. They dance regularly to tapes and will engage regular callers as the treasury permits. —*Beth Cockrell*

One busy caller in Virginia is Chuck Donahue who calls two nights a month for the Shirts & Skirts at Capital Heights; two nights a month for Double Stars at Alexandria; another two nights for Country Squares, Vienna; and still another two for Twirling Eights, Arlington.

—*Chuck Donahue*

### California

Plans are advancing rapidly for the 1960 State Convention, per Bob Paden, General Chairman. The event will be held on April 8-10 in the New Sports Arena, Los Angeles. Advance registrations are welcomed and may be sent to Bennett Peterson, P.O. Box 11, Van Nuys, Calif. There will be space available for club and association banners in the Convention Hall. Those with banners to display may write Blacky Blackman, Box 8882, Crenshaw Sta., L.A. 8, giving the number and size of the banners. All must be flame-proofed. Display panels will be available again this year for each of the California associations who may have all the space they want in this gigantic arena.

Changing of the guard in California dancer associations takes place mostly in the fall and here are some of the new folks in charge. For Central Coast Assn., in the San Luis Obispo area: Wes Brooks, Gene Peters, Marvel Torneuzen and Keith Houser. For Valley Assoc. of Fresno: Jerry Telford, John Gabriel, Bob Kanagawa and Nate Haskell. For the Modesto Assn.: Vern Carriker, Leland Carey, Les Vaughn and Bob McKisson.

Grass Valley dancers in Nevada County plan a Hoedown for February 7 at Veterans' Memorial Hall, Grass Valley, 2 to 7 P.M. A turkey dinner will be served. Bill Castner is the featured caller. —*Alice Heather*

Shasta Cascade Square Dancers' and Callers' Assn. has completed its first year and has done a fine job of bringing clubs and callers together for a common meeting ground. New officers are: Charles Stanton, Jim Rizzi, Elizabeth Williams and Leland George. —*Ken Bishop*

### West Virginia

KERA Dudes and Dolls, with 35 members to start off with, organized at Ravenswood last November. Sponsors are the Kaiser Employees' Recreation Association, and Eddy Rayburn is president. Caller and instructor is "Slim" Hall and Roy Ellington is club director. —*"Slim" Hall*

Plans for the 2nd Annual West Virginia Square and Round Dance Festival, to be held at Cedar Lakes in Ripley on April 1-3, include an expanded program, air-conditioned facilities, the Manning Smiths featured, plus many other callers. —*Jim Ligan*

The Raleigh Register in Beckley gave square dancing a nice boost with a picture and story to start off the new classes. Also, Mayor Cecil Miller, himself a square dancer, is looking to the city's new armory-civic center as a means of attracting more square dancers to the area by holding a festival there. —*Bea Binderman*

### Iowa

In northwest Iowa, the Sheldon Squarenaders of Sheldon, are an energetic aggregation. They are located in the center of the soybean crop area and last summer, when the city held its first annual Soy Bean Days, the Squarenaders took active part, first, by entering a float in the big parade and then with a street dance, Dave Black at the helm.

After seeing the dancers kick up their heels with such enthusiasm, the spectators caught fire and 45 eager couples were signed up for classes under Dave Black's tutelage.

Later in the fall Harold Bausch came over from Leigh, Nebraska, to call a rootin'-tootin' hoedown for the folks and the season was off with a gallop. The Squarenaders have a membership of 98 active couples.

—*Mary Helene Rozeboom*

### Indiana

Ron Rich, member of the South Bend Callers' Club, passed away last November. He had



# **ROUND THE OUTSIDE RING**

been a member of the club since 1949 and served as president from 1951 till 1953. Under his term of office the Annual Summer Workshop was inaugurated, a most successful and popular achievement. He served on many committees for both the South Bend and State Festivals and with his wife, Lou, conducted several couple dance classes. —*Edith Sostack*

## **Ohio**

The Cleveland Round Dance Teachers' Council presented Holiday for Rounds at the Berea Fairgrounds on January 31, from 2:30 to 9 P.M. There was a workshop from 2:30 to 5 P.M.; a pot luck supper from 5 to 6:30 P.M. and an evening round dance from 6:30 to 9 P.M.

—*Andy Handy*

The 2nd Annual Buckeye State Square Dance Convention, sponsored by the Greater Cleveland Federation of Square Dance Clubs will be held on May 13-15 at the Sheraton-Cleveland Hotel in the heart of the city. Co-Chairmen are Larry Sloan, Glenn Miller and Bob Leland and a program of square, round and "old time" dances will feature Ohio's ranking callers. Advance registration may be sent immediately, will cost \$3.25 per person before April 1, \$4.00 per person thereafter. Write 706 East 250 St., Euclid 32, Ohio, for specific information. —*Harry Wolf*

## **Wisconsin**

That great occasion when the St. Lawrence Seaway was officially opened was marked, of course, by a square dance celebration as well, vying in interest with the parades, sports events and the presence of three U.S. destroyers and a submarine. Even with little time for arrangements the square dancing drew dancers from a wide area. The first of two square dances was held at Superior; the second, on the following day, was at Duluth, Minn. —*Clyde Neal*

Merry-Go-Rounders Round Dance Club of Racine plan their 3rd Annual Platter Review for Sunday P.M., February 28, at Polish Hall. Dancing will be from 2:30 to 5:30 followed by a buffet supper. Merry-Go-Rounders meet Friday nights with Phyllis and Harold Thomsen of Kenosha instructing. —*Kathy Rolfes*

## **Connecticut**

Vernon Square Dance Club of Vernon squeezes workshops between regular dances, with caller Frannie Heintz officiating at both. Special dances offer little surprises which keep the members happy and interested. —*Jill Srom*

The Connecticut Callers' Assn. sponsored a very successful festival on November 21 in West Hartford, with about 30 squares enjoying the evening together. This dance was geared to those classes which were then at the intermediate level and the more experienced dancers had their innings during the last hour, with a "hot hash" session. Callers participating were Bob Merunka, Tony DeCarlo, Johnny Helm, Gordon Berrien, Hilah Mead, Jonathan Cramer and Dick Tracy (he, too?). —*Jean Fleming*



These folks are the organizers of the Valley Steppers Club, recently featured in a newspaper write-up which marked the first on western style square and round dancing in the Metropolitan New York-New Jersey area. Pictured here: the Bob Thompsons, Bud Sibbalds, Sam Omanskys and Dan Hulins.



# ***Sets in Order***

## **R E C O R D S**

- **SINGING CALLS**
- **PATTER CALLS**
- **INSTRUMENTAL**  
**and • ROUNDS**

### **2 SINGING CALLS with LEE HELSEL**

**SIO X1116 "BABY WON'T YOU PLEASE COME HOME"**

A fine dance routine written and arranged by LEE HELSEL. If you are familiar with the popular dance "Lazy River," also by LEE, you will want this new release.

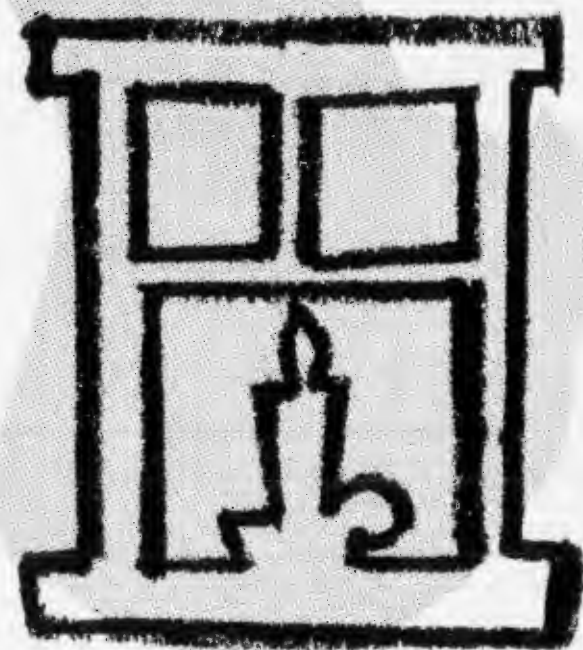
**SIO X1117 "I GET THE BLUES WHEN IT RAINS"**

Here is LEE calling as only LEE can. A smooth routine with just enough challenge to make it interesting. You'll enjoy it the very first time.

**SIO X1116 "BABY WON'T YOU PLEASE COME HOME" (Singing)**  
**"STAR BOX" (Patter)**

**SIO X1117 "I GET THE BLUES WHEN IT RAINS" (Singing)**  
**"BYYIT" (Patter)**

**SIO X2121 "BABY WON'T YOU PLEASE COME HOME" (Instrumental)**  
**"I GET THE BLUES WHEN IT RAINS (Instrumental)**



### **2 ROUND DANCES**

**SIO X3111 "MAYBE" and "NOBODY'S SWEETHEART NOW"**

MAYBE, a slow, easy, relaxing two-step was written by Charlie and Gertrude Tennent of Inglewood, California.

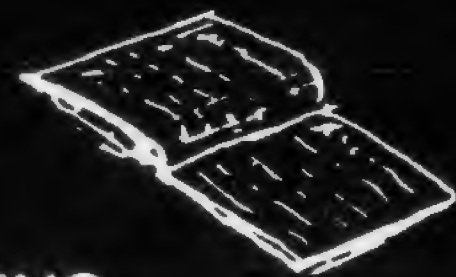
NOBODY'S SWEETHEART NOW, written by Merl Olds of LaMirada, California, sets the change in pace with a peppy, ragtime rhythmic style.

Thus, these two dances on one record provide a good balance.



***Sets in Order*** SEE YOUR LOCAL MUSIC DEALER





## FOR LEADERS IN THE FIELD OF SQUARE AND ROUND DANCING

This being Leap-Year-Month, we're honoring the ladies with a salute to

### THE CALLER'S TAW

*Taken from a talk by Dorna Benedict to the Callers' Class in Southern California*

**I**N LOOKING at the basic requirements of a Caller's partner, she should first of all have absolute confidence in the ability of her husband. Secondly, she should have a thorough knowledge of and love for square dancing. She also must possess an ability to get along with others and have a genuine interest in them as individuals.

Her primary duties are split between being a *chief hostess* and a *private secretary*. First, as a hostess she should treat each dance, whether it is a class or a club, as though each person attending was her own personal guest. This does *not* mean that she should be the center of attraction but rather she should be in a position to make sure that things run smoothly without calling attention to herself.

As private secretary her share will be to take some of the load from her husband. Included in these duties is the answering of phone calls, making dates, writing publicity, getting permits, checking on absentees (particularly in classes), buying records and filing calls. She should know the round (probably before her husband does) and in some instances help him work out his program.

Here are a few "Dont's" for the Caller's wife: Avoid having any unpleasantness before a dance. This ranges all the way from a family quarrel to telling bad news. Your husband cannot be all sweetness and joyous personality if he is unhappy or worried. She should not indulge in personalities with the dancers unless, of course, the topic is good. She should not associate herself with a small group or clique within a class or a club. It's too easy to be considered snobbish by the others if you do.

Now, here are the Do's: Set an example for others by dressing tastefully. Try to be helpful

but not bossy. Know the dances and basics so well that you can answer any questions from members of the class. Try to attend every dance or class session. Remember, you and your husband are a team.

The complaint I hear most often from callers' wives is: "I might as well stay home. I never get a chance to dance. All I ever do is work." And, from the dancers I have heard: "I like the caller but his wife is too *standoffish*. Sometimes she doesn't even show up." Or, "I like the caller but I don't want to give up my partner so his wife can dance."

### A Job for You

To avoid both of these things and also to have a good time yourself seems like a big order, but there is one simple and very effective way that it can be accomplished. *Take the roll*. You should try your best to get this assignment, especially if you are on the timid side. It takes only a little time in the early part of the evening but it enables you to become acquainted with all of the dancers in a very short period of time. It also has the definite advantage of telling the class members that you are a vocal part of this teaching team. You don't work hard but you do get to know the people. If you want to dance your chances are far greater if the women in the group get to know and like you. Of course, at classes, you will not dance unless you are needed to fill in a square.

All of this may seem like a great deal of work to many of you, but it really isn't. As in everything else you have learned to do, you will grow into the job. Since you have already learned to enjoy square dancing as an activity it is not too difficult to go one step further and make it fun for others. Believe me, you get a real feeling of accomplishment and reward.

A great number of you have written us during the past year to say that you enjoy these articles on the first page of the Workshop and would like to be sure they continue. If you have any requests for subjects that you'd like to see us cover, please let us know. Thank you. The Editor.



## GOOD SQUARE THRU TRAINING

### PYRAMID BREAK

By John McGinn, Indianapolis, Indiana

Head couples bow and swing your maid  
While two and four do a right and left thru  
Heads go forward up and back  
Forward again and square thru  
Right and left and right and left  
Split two, separate, go round one  
Into middle, pass thru, turn alone, box the gnat  
Square thru three quarters  
Right, left, right, separate, go round one  
Into middle, pass thru, turn alone, box the gnat  
Half square thru, just like that  
Separate, go round one  
Into middle, pass thru, turn alone, box the gnat  
Go right and left allemande . . .

### TRIPLE BEND DIXIE

By Del Coolman, Flint, Michigan

Promenade, don't slow down  
One and three you wheel around  
Right and left thru with the couple you found  
Pass thru — on to the next — right and left thru  
Same two ladies chain, then circle four  
Once around and a little bit more  
Head gents break and line up four  
Forward eight and back with you  
Pass thru — bend the line  
Pass thru — bend the line  
Pass thru — bend the line  
Two ladies chain — directly across  
Then down the line, Dixie chain  
Ladies left, gents right, allemande left . . .

## SINGING CALL

### YOU'RE NOBODY'S SWEETHEART NOW

By Merl Olds, La Mirada, Calif.

Record: SIO X 1113 — With calls by Bob Ruff;

SIO X 2118 — Instrumental

OPENER, BREAK and CLOSER:

You'll swing with your sweetheart now  
The gents all star left right now  
Turn your partner right, about twice around  
Then swing the corner lady in her own home town

The girls star left go once around  
Pick up same man, arm around  
Girls back out . . . Circle eight in a ring  
Left allemande . . . You'll promenade and sing  
It all seems wrong somehow . . .  
That she's nobody's sweetheart now . . .

FIGURE:

Do si 'round your corner gal . . .  
See saw, go 'round your Sal . . .  
Heads right and left through . . .  
And you turn her in time . . .  
Sides lead to the right and circle four to a line . . .  
Pass through, go 'cross the town . . .  
Turn back and circle eight hands 'round . . .  
Four ladies chain . . . Turn 'em and then . . .  
Four ladies chain right back again . . .

Now promenade her home somehow . . .

'Cause she's nobody's sweetheart now . . .

Sequence: Opener, Figure twice for Heads, Figure twice for Sides, Closer.

## EXPERIENCED CLUB WORKSHOP

### WIENER'S WURST

By Dean Wiemers, Lincoln, Nebraska

Head two ladies chain across  
Turn 'em boys and show 'em who's boss  
Couple number three gonna bow and swing  
Promenade the inside ring  
All the way around and then a little more  
Stand in front of couple number four  
Couple number one lead to the right  
Make a little ring and keep it tight  
Once around here's what you do  
Right and left thru with the same ole two  
Couple number one California twirl  
Forward eight and back to the world  
Forward again and separate  
All the way around and don't be late  
Into the middle with a Grand cross trail

After separating the men in one line and the ladies in another, they meet in the middle at a right angle to each other. Lady goes first, then the man, another lady, another man, etc. They complete this big figure eight by meeting head on with the Dixie grand.

Keep it neat and make it sail  
Around once more and just don't stand  
Here we go with a Dixie grand  
Go all the way 'til you meet your corner  
Allemande left, don't step on her . . .

## LOOK! NO LINES

### BUM'S RUSH

By Ham Wolfraim, Toronto, Ontario, Canada

All four couples turn back to back  
Bumps a daisy go round the track

Girls inside, men outside.

Half way round gonna box the gnat  
Gents on the inside other way back  
Meet your honey, catch all eight  
It's a right hand half around  
Back with the left go all the way round  
A right to your corner for a wrong way thar  
Back up boys — in a left hand star  
Throw in the clutch, put her in high  
Twice around that ring you fly  
Twice around you go like that  
Meet that gal box the gnat  
Change hands for a left hand swing  
Gents star right across the ring  
Opposite left like an allemande thar  
Back up boys, but not too far  
Shoot that star and away you go  
A right and left do paso  
Corner by the right and around you go  
A left to your own go all the way round  
To the right hand lady with a right hand round  
A left to your own, box the flea  
Then promenade her home for me  
Original corner.

## SPECIAL WORKSHOP EDITORS

Joe Fadler . . . . .	Round Dance Editor
Bob Page . . . . .	Square Dance Editor
Don Armstrong . . . . .	Contra Dance Editor



### BREAK

By Ed Pagelsen, Panama City, Florida

Promenade that pretty little girl  
Get back home and swing a whirl  
All four couples California twirl  
Heads divide and don't you blunder  
Sides arch and the heads dive under  
Box the gnat across the way  
Then star by the left, go all the way  
Side couples you half sashay  
All turn back, left allemande ,etc.

### NEWEST STATE CONTRIBUTION

#### HAWAIIAN DELIGHT

By Dick Weaver, Kailua, Oahu, Hawaii

All four ladies chain across  
Turn 'em boys and don't get lost  
One and three go forward up and back with you  
Forward again do a right and left thru  
Turn your girl and pass thru  
Go round just one that's what you do  
Forward eight and eight back out  
Arch in the middle, the ends duck out  
Round just one — come down the middle and  
box the flea  
Left square thru and listen to me  
Go all the way round and look out man, there's  
your corner Left allemande . . .

#### HEHN'S HASH

By Vernon Hutton, Topeka, Kansas

First and third do a right and left thru  
Turn right back and half square thru  
Split the sides to a line of four  
Forward up and back once more  
Forward again and pass thru  
Inside arch and outside under  
Half square thru and go like thunder  
Separate and around just one  
Forward up and back you run  
Forward again and pass thru  
Centers arch the ends dive thru  
Box the gnat, cross trail thru  
Ends pass thru to a left allemande.

### WHEEL CHAIN'S BACK!

#### WHEELIN' DIXIE

By Gordon Collins, Mill Valley, Calif.

Heads go forward and back again  
Same two ladies wheel chain  
Wheel Chain — This figure is the same as Ladies  
Chain except that the two ladies join right  
forearms and move once around before giving  
the left hand to the opposite man for the  
Courtesy Turn.  
Turn once and a half in the middle of the ring  
Turn that girl don't be slow  
Around your opposite do sa do  
Step right up and swing and whirl  
Face the sides a right and left thru  
Inside four split the sides  
Around just one, into the middle  
Two ladies wheel chain  
Turn once and a half, turn 'em again  
Send 'em back in a Dixie chain  
She goes left and you go right, allemande left.

### FUSSY FACE

By Fred Applegate, Lemon Grove, Calif.

First and third, half square thru  
Box the gnat with the outside two  
Face your own, right and left thru  
Turn 'em now, square thru  
Three quarters round and bend the line  
Box the gnat across from you  
Face your own, right and left thru  
Turn 'em now, half square thru  
Bend the line, yes you do  
Box the gnat across from you  
Face your own, right and left thru  
Circle half, don't you blunder  
Inside arch, outside under  
Box the gnat across the land  
Face the middle, left allemande  
Partner right, go right and left grand.

### MODERN OLDIE

#### STORYBOOK

Original by Glen Story, Tarzana, Calif.

Variation by John Crimmins, Hayward, Calif.

One and two ladies chain  
New head ladies chain across  
No. 1 couple lead to the right  
Circle half and don't you blunder  
Inside arch and outside under  
Dip and dive, across the square  
Dip and dive, most anywhere  
Now you're high — now you're low  
Down to the foot to the folks you know  
Circle four and make it go  
Break it up Do Paso . . .  
Usual patter . . .  
And on you go  
Circle one full turn around (with No. 4)  
Two and three half sashay, allemande left . . . .

### OCEAN WAVER

#### WAVE THAT COUPLE

By Bob Hendricks, Battle Creek, Michigan

Heads to the center with a right and left thru  
Turn 'em around and face those two  
Go forward up and back to the town  
Then couple do sa do go all the way around  
As a couple, girls passing right shoulders.  
Join hands girls, hang on men  
Couple ocean wave we're gone again  
Girls join right hands, as couples do ocean  
wave.  
Balance forward and balance back  
Couples swing half around the track  
\*Balance up and back you glide  
Face to the middle in front of the side  
Now forward eight and back with you  
Hit the road with a double pass thru  
First couple left, next couple right  
Now couple do sa do with the folks in sight  
Face those two with a right and left thru  
Turn 'em around and cross trail thru  
Corners all left allemande . . .  
Patter for sides: \*  
Balance forward and back you tread  
Face to the middle in front of the heads.



## FUN IN CANTER RHYTHM

### GOLD AND SILVER WALTZ

By Bert and Julie Passerello, Long Beach, Calif.

**Record:** Gold and Silver — Coral EC 81110

Lawrence Welk

**Position:** Open, partners facing slightly

**Footwork:** Opposite throughout

**Meas** INTRO

**1-4** Wait

**5-8** Bal Apart, Bal to Face; Bal Apart; Bal to BUTTERFLY;

**9-12** Twirl R, —, 2; 3, —, —; Twirl L, —, 2; Maneuver;

M's back to COH in canter rhythm. Starting on L ft M does a side L, —, close R; side L, —, —; in LOD then side R, —, close L, side R, —, —; in RLOD while he twirls W R face R L R in canter rhythm then L face L R L in canter rhythm under his L and her R hands, maneuvering on last meas to face LOD in CLOSED pos.

PATTERN

**1-4** Bal Back; Bal Fwd (manuv); Bal Back; Bal Fwd (manuv);

In closed pos M facing LOD M bal bk on L, fwd on R turning 1/4 R face; bal bk on L into COH; fwd on R turning 1/4 R face to face LOD.

**5-8** Waltz, 2, 3; Waltz, 2, 3; Waltz, 2, 3; Waltz, 2, 3;

In CLOSED pos M start back on L and do four R face turning waltzes prog. in LOD to end facing LOD;

**9-16** Repeat Action of Meas 1-8 ending in CLOSED pos M facing LOD;

**17-20** Bal Back; Bal Fwd; Bal Back; Bal Fwd; M bal back on L; fwd on R; back on L; fwd on R, W turn to SEMI-CLOSED pos on last count;

**21-24** WALK; 2; Step, —, Close; Step, —, Turn; In semi-closed pos facing LOD; Walk fwd L; R; in canter rhythm step fwd L hold count 2 close R to L count 3; step fwd L both turning in to face RLOD; M's L W's R hands held high. M's R W's L in loose forearm hold waist high;

**25-28** Walk; 2; Turn; Dip; Step fwd in RLOD on R, fwd on L; fwd on R turning out L face (W R face) to face LOD releasing M's L W's R hands and sliding M's R W's L into an OPEN pos partners staying close; step back on L in RLOD with slight dip;

**29-32** Step, Swing, —; Step, Swing, —; Step, —, Close; Step, —, —;

Still in open pos step fwd on R, swing L ft fwd; step fwd on L, swing R ft fwd; releasing hands canter fwd with short steps step fwd R hold count 2 close L to R count 3; step fwd R, hold count 2 and 3; W take slightly longer step on fwd canter into VARS. pos both facing LOD;

**33-36** Side, —, Close; Side, Swing, —; Roll, —, 2; Step, Touch, —;

Sliding out from VARS. pos to OPEN pos

taking short steps in canter rhythm. Step to side on L count 1 hold count 2, close R to L count 3; step to side on L again and swing R ft across L; inside hands still joined. Change sides with W rolling across in front of M L face one full turn stepping L, —, R; L, touch R to L. While M rolls 1/2 R face stepping R, —, L; then step back in LOD on R touch L to R into a R HAND STAR pos. M is now on the outside facing RLOD — W on inside facing LOD;

**37-40** Step, Touch, —; Step, Touch, —; Twirl, 2, 3; Step, Touch, —;

Traveling CW in star pos M steps L touch R; step R touch L; step L touch R; step R touch L; making 1/2 CW turn to end facing LOD; while W steps R touch L; step L touch R then twirls 1 1/2 R face under M's L W's R hands. She steps R, L, R; L touch R; into VARS. pos;

**41-48** Repeat Action of Meas 33-40. On Meas 47-48 W twirls R face only one full turn to end facing partner in CLOSED pos;

**49-52** Bal Back; Bal Fwd; Waltz L, 2, 3; Step, Touch, —;

M step back on L in RLOD; fwd on R; do one L face turning waltz L, R, L; step R touch L; making 1/2 turn to face RLOD;

**53-56** Bal Back; Bal Fwd; Waltz L, 2, 3; Step, Touch, —;

M back on L in LOD; fwd on R; do one L face turning waltz L, R, L; step R touch L; making 1/2 turn to face LOD;

**57-64** Repeat Action of Meas 49-56. On Meas 63 M makes only 1/4 L turn to end in BUTTERFLY pos back to COH on Meas 64 step to side on R in RLOD touch L to R;

**65-68** Side, —, Close; Side, Pivot (bk to bk), —; Side, —, Close; Side, —, —;

M steps L to side in LOD, hold count 2, close R to L count 3; step again on L to side in LOD, and dropping M's L W's R hands, swing other hands fwd and pivot 1/2 L face (W R face) to back to back pos; step R to side in LOD, hold count 2, close L to R on count 3, step again R to side in LOD and hold counts 2 and 3;

**69-72** Side, —, Close; Side, Pivot (face to face), —; Side, —, Close; Side, —, —;

Changing hands to M's L W's R moving in RLOD; Repeat action of meas 65-68. M pivot L face, (W R face) to face partner in BUTTERFLY pos.

**73-76** Twirl R, —, 2; 3, —, —; Twirl L, —, 2; 3, —, —;

Repeat action of meas 9-12 of intro. Do not maneuver.

**77-80** Twirl, —, —; Twirl, —, —; Twirl, —, —; Step, —, —;

As M walks fwd L; R; L; R; twirls W R face under his L and her R hands prog LOD she steps R, —, L; R, —, L; R, —, L; touch R to L and hold; end in CLOSED pos M facing LOD.

Repeat Meas 1-50 then W does 3 R face twirls, change hands and bow.



## LIGHT GAVOTTE

### SILVER HEELS

By Dena M. Fresh, Wichita, Kansas

**Record:** Lloyd Shaw 219-45

**Position:** Open, facing LOD.

**Footwork:** Opposite, Dir for M.

**Intro:** Wait 2 meas. (4/4). In open pos, balance apart, touch, together, touch; turn away from partner once around with 4 steps L, R, L, R (W opposite).

#### Measure

- 1-4** **Run, 2, 3, Brush; Run, 2, 3, Brush; Point, Point, Point, Kick; Turn, 2, 3, Touch;**  
In open pos on M's L (W's R) run fwd in LOD L, R, L, brush R lightly fwd; repeat, beginning on M's R foot; point L toe fwd (W's R), point L toe to side, point L toe fwd, kick L fwd with a slight flexing of the knee; drop hands and turn away from partner L, R, L, touch R to L to end facing RLOD with inside hands joined (M on the inside).
- 5-8** **Repeat meas 1-4 in RLOD,** beginning on M's R (W's L). End facing LOD in SEMI-CLOSED position.
- 9-12** **Run, 2, 3, Brush; Run, 2, 3, Brush; Step, Brush, Step, Tap; Turn, 2, 3, Lift;**  
Run fwd in LOD on L, R, L, brush R fwd; repeat on R foot; step L, brush R fwd, step on R, tap L in back (W opposite); keeping M's L and W's R hands joined, release other hands as partners turn to face RLOD with 3 steps L, R, L, lift R with a straight knee (do not rise onto L toe). End facing RLOD with inside hands joined (M on inside).
- 13-16** **Back, Lift, Back, Lift; Turn Away, To, Face, Touch; Two-Step Turn; Two-Step Turn;**  
Step back in LOD on R (W on L), lift L with knee straight, step back on L, lift R; drop hands and turn away from partner (M to R, W to L) with 3 steps R, L, R, touch L to R to end facing partner in CLOSED POSITION, M's back to COH. Dance two slow turning two-steps.

#### Ending:

- 1-2** Add one more turning two-step to end with M's back twd wall; twirl W and bow — W ends on inside of circle as couple bows to each other.

## TWO-STEP DELIGHT

### GINGERBRED

By Lou and Ginger Brown, Medway, Mass.

**Record:** Grenn, 14005

**Starting Pos:** Butterfly, M facing LOD.

**Footwork:** Opp. Dir for M.

**Intro:** (4 Meas.) Wait first measure; Balance Away, Touch; Two-Step Right; Twirl to Face; (Count off first measure with music: "One, and, two, and")  
Balance away (M back on L), touch R; two-step swd RLOD, R, L, R; As M steps L, R, to face LOD W twirls  $\frac{3}{4}$  R-face moving

LOD in 2 steps diag twd COH to end with partners facing in butterfly position — M facing LOD, W RLOD.

#### Meas.

- 1-4** **(Twinkle) Side, Close, Cross, —; Side, Close, Cross, —; Step, —, Draw, —; Step, —, Draw, —;**  
In butterfly position, M facing LOD, step L to side, close R to L, cross L diag fwd twd wall (W XIB); step R twd wall, close L to R, Cross R diag fwd twd COH (W XIB); step L swd twd COH, draw R to L; step R swd twd wall, draw L to R;
- 5-8** **Repeat measures 1-4, moving bwd RLOD** and M XIB, W XIF on third step of twinkle.
- 9-12** **Wrap, 2, 3, —; Fwd, Touch, Back, Touch; Change, 2, 3, —; Fwd, Touch, Back, Touch;**  
Retaining hand holds, M still facing LOD, M raises his R, W's L arms as W turns  $\frac{1}{2}$  R-face under this arch in 3 steps R,L,R (hold) to inside to end in wrapped position on M's L side, both now facing LOD. M takes his three steps in place L, R, L, hold. Both balance fwd, (M R), touch, back, touch. Keeping the same hands joined, W now moves to R side of M by taking short steps fwd L, side R, back L, to new position on M's R side. M takes his three small steps, back R, side L, fwd R moving slightly to his L twd COH. Balance fwd L, touch R, back R, touch L (W opp.)
- 13-16** **Two-Step Fwd; Two-Step Fwd; Unwrap, 2, 3, —; Together, Touch, Side, Touch;**  
Progressing fwd in the wrapped position (W on M's R) do two regular fwd two-steps, M takes his next two-step in place making a  $\frac{1}{4}$  R-face turn to face partner and wall as W unwraps retaining her L, his R hands, making a R-face turn in 3 steps to face partner and COH. Partners step together, touch, to CLOSED POSITION, then move swd LOD L, touch R.
- 17-20** **(Box Two-step) Side, Close, Back, —; Side, Close, Fwd, —; Step, —, Draw, —; Step, —, Draw, —;**  
Moving RLOD, M step R, close L to R, step bwd twd COH on R; step L swd LOD, Close R to L, step fwd L twd wall; M now steps R swd RLOD, draw L to R, step L LOD, draw R to L;
- 21-24** **Face-to-Face, —; Back-to-Back, —; Two-Step Away, —; Two-Step to Face, —;**  
Moving RLOD, M leading with R, do a face-to-face two-step, swing M's L W's R hands between to continue moving RLOD with a two-step back-to-back; changing hands, M's R, W's L, partners make a sweeping circle away (keep hands joined) to come back to face and take CLOSED POSITION in two two-steps.
- 25-28** **Repeat measures 17-21**
- 29-32** **Face-to-Face, —; Back-to-Back, —; Reverse Back-to-Back, —; Twirl to Face, —;**  
Repeat measures 21 and 22 (face-to-face, back-to-back) moving RLOD; Staying in back-to-back position and maintaining same hand holds, do a two-step swd in



*(Gingerbread, continued)*

LOD starting to turn slightly twd partner and joined hands; on last measure, W makes a R-face twirl under her R, M's L arm in 2 slow steps R, L to end facing partner and RLOD as she progresses diag fwd twd COH. M finishes his L-face turn in 2 slow steps to face partner and LOD to assume BUTTERFLY POSITION (Original starting position)

**Ending:**

**1-4 Balance, —, Twirl, —; Step, Step, Back (Bow);**

(Rhythm is slow, slow, quick, quick, slow) Having just twirled to facing position on measure 32, keep the same hands joined as partners balance swd twd COH, M L, W R. Change hands to M's R, W's L and W moves diag out RLOD under joined hands with a L-face twirl in one step L followed by two quick steps in place R, L and rock back on R in a bow to partner. M takes his steps in place (R) turning slowly R-face to follow the progress of his partner to end facing the wall taking 2 quick steps in place, L, R and rock back on L for bow.

## SOME MORE OLDIES

### WALTZ OF THE BELLS

By Doc and Winnie Alumbaugh, Arcadia, Calif.

**Record:** "Ting-A-Ling," Windsor 7605, Rondo 196, Old Timer 8049, Shaw 109

**Starting Position:** Open dance position, couples facing LOD, W on M's R, inside hands joined.

**Footwork:** M and W use opposite footwork throughout. Steps described are for the M.

**Meas.** PART A

**1-2 Bal Fwd; Bal Bwd;**

Step fwd L foot (ct. 1) while swinging joined hands fwd and up. Touch R toe to side of and slightly in front of L foot (ct. 2, 3); Step back on R foot while swinging joined hands down and in back (ct. 1). Touch L toe to floor at side of R foot (ct. 2, 3);

**3-4 Bal Fwd; Bal Bwd;**

Repeat action of Meas. 1-2.

**5-8 Solo Turn, 2, Close; On, 2, Close; Slide; Slide;**

With joined hands still swung back from Meas. 4 above, start on L foot and take one complete turn in 2 waltz measures turning away from each other (M to L; W to R) and progressing LOD, end with partners facing and joining hands again. Then take two slide steps to M's L in LOD (step L-close R; step L-close R).

**9-16** Repeat Meas. 1-8 moving in opposite (RLOD) direction and starting with opposite foot (M's R, W's L).

PART B

**17-18 Slide; Slide;**

With both hands joined, partners take two slide steps to M's L in LOD.

**19-20 Twirl; Slide;**

M releases his L hand from W's R and takes one slide step to his L while W makes a R face turn with three steps (R-L-R) under her own L and M's R arm (ct. 1, 2, 3). Join both hands and both take one slide step to M's L.

**21-24 Slide; Slide; Twirl; Slide;**

Repeat action of Meas. 17-20 in RLOD starting with opposite foot (M's R, W's L) with lady turning L face under her own R and M's L arm.

**25-26 Bal Away; Together;**

With inside hands joined (M's R, W's L) partners step ("balance") away from each other, M stepping back on L foot, W back on R foot. Partners step fwd toward each other, M on R foot, W on L.

**27-28** Repeat action of Meas. 25-26.

**29-32 Waltz, 2, 3; Waltz; 2, 3; Twirl; Step, Touch, —;**

In closed dance position take two waltz steps (starting on M's L foot) rotating CW and progressing in LOD around the room, making one complete turn. W twirls R face in 3 steps as M waltzes in place; join inside hands and step fwd R in LOD, touch L, hold.

Repeat entire dance for a total of four times.

### TEXAS TORNADO

**Ladies to the center and back to the bar**

**Gents to the center with a right hand star**

**Back with the left and not too far**

**Skip your partner and turn the next by the right hand half way round**

**Back with the left all the way round**

**Partner left when you come down, go all the way around**

**Right hand lady with the right hand round**

**Partner left when you come down**

**Gents to the center with a right hand star**

Repeat 3 more times

### CHEYENNE WHIRL

**Head gents center a right hand whirl**

Gents No. 1 and 3 go forward and turn each other with right hand once and a half around.

**A left hand around the opposite girl**

Catch the opposite lady with the left hand, swing once around with her.

**Back to the center with an arm around**

**Partner left you're homeward bound**

The two men swing once and a half around again with the right hand, and catch their own partners by the left hand and swing once around.

**Your corner lady with the two hand swing**

**And now your own with the same old thing**

Turn directly to the corner and turn with a two hand swing, and then turn to partner with a two hand swing.

Repeat same with four gents center.

**A left hand round the corners all**

**And right and left around the hall.**



## SHUFFLE THE DECK WORKSHOP

### STACKED DECK

By Barbara Patnude, Santa Clara, Calif.

One and three go forward and back  
Forward again, opposite swing  
Face the sides, split those two  
Line up four that's what you do  
Forward eight and back like that  
Right to the opposite, box the gnat  
Right and left thru the other way back  
Now Shuffle the Deck  
Inside two right and left thru  
Full turn around to the outside two  
Eight Chain Thru

Choice of patter

When you're straight, inside two split the outside  
Around one and line up four  
Forward eight and back like that  
Right to the opposite box the gnat  
Right and left thru the other way back  
Pass thru then Shuffle the Deck  
All four couples Frontier whirl  
Center four right and left thru  
Turn 'em boys and pass thru, allemande left.

### TARGET #3

By Gene Goranhson, San Lorenzo, Calif.

Head ladies chain don't take all night  
One and three lead out to the right  
Circle four around that track  
Break to a line go forward and back  
One and three Calif. Twirl, then Shuffle the Deck

Now you have TWO right hand couples; heads facing out and sides facing in. Follow same action as in any Shuffle the Deck with both right hand couples stepping forward and to their left to end in a back to back pos.

One and three separate, box the gnat and face the middle  
While side two couples do a half sashay  
Square thru while you're that way  
Four hands around then all four men  
With the lady on the left a half sashay  
Lady in front left allemande.

### MEN ALERT

By Gordon Blaum, Miami, Florida

Sides right and left thru, then half sashay  
Heads cross trail go round one  
Stand four in line we're not done  
Forward eight and back with you  
Pass thru, then Shuffle the Deck  
Men turn back, left allemande.

### BREAK

By Bob Dawson, Brookfield, Wisc.

Four ladies chain across the world  
First and third Calif. Twirl  
Separate walk around just one  
Line up four have some fun  
Forward eight and back with you  
Forward again and pass thru  
Arch in the middle the ends turn in  
Duck to the middle and U turn back  
Allemande left.

## CONTRA CORNER

### PORT RICHEY REEL

By Don Armstrong, Port Richey, Florida

**Record:** Any good 32 measure reel.

1, 3, 5, active and cross over  
Each line represents an 8-count phrase. Each dash (—) represents a "wait" count during which no call is made.

This dance uses Double Progression so when the dancers reach either end of the set, they cross over at the end of that dance sequence.

— — — —, Active two go down the middle  
— — — —. Turn alone come back to place  
— — — —, Cast off then right and left thru  
— — — —, — —, Cross trail thru  
— —, Allemande left, — —, ladies chain  
— — — —. — —, Chain them back  
— — — —, Same four star by the left  
— — — —, Back out circle to the left

Note: The first progression occurs in the "cast off." The second of the progressions occurs during the allemande left — — ladies chain.

### GEORGE'S TIDAL WAVE

By George Schrader, Richmond, Calif.

The head two couples half sashay  
Then box the flea across the way  
Gents join hands, a line of four  
Balance forward, back once more  
Swing by the left, two ladies chain  
Turn 'em, boys, you're gone again  
Now — pass thru and box the flea  
Gals join hands and wave that sea  
Balance forward, back again  
Gals hold tight, two ladies chain  
Turn 'em, boys, with a half sashay  
Box the gnat across the way  
All join hands — a great big line  
Balance forward, back in time  
Now cross trail, left allemande . . .

## UNUSUAL ASSORTMENT

### THIMK

By Ken Oburn, Campbell, Calif.

Four ladies chain across the track  
Head two couples forward and back  
Forward again, opposite swing  
Face the sides and circle up four  
One full turn don't cut it short  
Inside couples rip and snort  
Pull 'em thru and line up four  
Forward eight and back once more  
Pass thru and circle up four  
Head gents break to a line of four  
Forward eight and back with you  
Two ladies chain that's what you do  
Now promenade 'em, don't slow down  
Head two couples wheel around  
Right and left thru then a half sashay  
Box the gnat across the way  
Right and left back with a full turn  
On to the next a right and left thru  
Box the gnat in front of you  
Lady on the left, left allemande.



### **SQUARE HAPPY**

By Walt McNeel, Dallas, Texas

One and three go forward up and back with you  
Forward again — half square thru  
Right and left thru with the outside two  
Turn your girl — cross trail thru but U turn back  
Left square thru three-quarters 'round  
Square thru in the middle of the floor  
Four hands around and a quarter more  
Outside four California Twirl  
Left square thru with the outside two  
Go all the way around — four hands 'round  
And look out man — allemande left with your  
left hand  
Here we go right and left grand . . . .

### **QUARTER MORE**

By Lawrence Berridge, Denver, Colo.

One and three forward and back  
Forward again, right and left thru  
Turn 'em around square thru  
Four hands around and a quarter more  
Facing out, cross trail around one  
Into the center left square thru  $\frac{3}{4}$  round  
Lady around the lady, gent around the gent  
Gent around the lady, lady around the gent  
Circle half, center four Calif. Twirl  
Square thru, four hands around and a quarter more  
Lady around the lady and gent follow  
Lady around the gent and the gent don't go  
Circle half, center four Calif. Twirl  
Pass thru, allemande left.

### **SINGING CALL**

### **HEARTBREAKER**

By Charlie Tennent, Gardena, Calif.

**Record:** MacGregor 848 with calls by Bob Van  
Antwerp; 847 is instrumental.

#### **OPENER AND BREAK**

Allemande the corner, now da sa do your own  
Then promenade her around the ring you roam  
Now one and three wheel around,  
dive thru you do  
Two and four.

Pass thru, dive thru, trail thru the next ole two  
Allemande the corner, grand right and left you go  
Around the ring until you meet your beau  
Promenade around the ring, take that gal  
back home and swing  
'Cause her heart may belong to you.

#### **FIGURE**

Head couples forward and back, your opposite  
do sa do  
Then face the side two and circle half you know  
Dive thru, pass thru, right and left thru  
Dive thru, do sa do once around and then  
pass thru  
Allemande the corner, your own a right hand  
swing  
Your corner box the flea, promenade . . . .  
Promenade this new little girl, take her home,  
swing and whirl  
For her heart may belong to you.

**Sequence:** Opener, twice for heads, break, twice  
for sides.

### **NEW WORK FOR OLD BASICS**

### **MEK-UP-U-MINE**

By Nonie Moglia, Castro Valley, Calif.

First and third forward and back  
Forward again right and left thru  
A full turn, facing out  
Separate go round one  
Into the middle, right and left thru  
Full turn to the outside two, box the gnat  
Face your own a right and left thru  
Full turn, facing out, two lines of four  
Balance out and in  
Bend the line balance again  
Then pass thru and bend the line  
Just the ends box the gnat  
Face the middle a right and left thru  
Turn 'em around and pass thru  
Go round one to a four in line  
Forward eight and eight back out  
Arch in the middle the ends duck out  
Go round one  
Down the middle and cross trail, Allemande left.

### **SHORT SNORT**

By Bert Bennett, Miami, Florida

First and third bow and swing  
Lead on out to the right of the ring  
Circle once then cut it short  
Head two couples rip and snort  
Lines of four go forward and back  
Centers arch, the ends turn back  
Duck to the middle just like that  
Box the flea in the middle of the land  
Now star by the right — corners all left  
allemande . . . .

### **QUADRILLE**

### **PUT A LIGHT IN THE WINDOW**

By Ed Michl, Coshocton, Ohio

**Record:** Columbia 4-41058 — The Four Lads  
This dance is prompted just before each eight-  
beat phrase. Although the record is a vocal, short  
directional calls can be squeezed in.

16-count beginning

Head ladies chain across  
Head ladies chain back  
Head ladies chain to the right  
Head ladies chain back.

Grand Prowl

Side ladies chain across  
Side ladies chain back  
Side ladies chain to the right  
Side ladies chain back

Grand Square

Heads right and left thru  
Heads right and left back  
Heads to the right, right and left thru  
and right and left back

Sides right and left thru  
Sides right and left back  
Sides to the right, right and left thru  
And right and left back

Grand Square (then)  
Grand Prowl



# The CALLER OF THE MONTH



Photo by Fon L. Lim

"Decko" Deck — Grosse Pointe, Mich.

**L**OU AND "DECKO" DECK state their credo very simply, "We feel that every square dance hall is just an extension of our own home when we are holding a dance."

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Decko had made some attempts at calling but had not considered it seriously until he found a need for callers in the Washington, D.C. area. A few competent leaders were then organizing NCASDLA and the Decks were included in this effort.

In 1954 Lou and Decko bade farewell to D.C. and the Sash-Shayers there and spent a few months in Alabama and Georgia, finding the same problems, enthusiasm and willingness to work among leaders there as they had in Washington. The work of these leaders stimulated the Decks to take on the task of opening up a new "frontier" in Ottawa, Canada, where "Uncle Sugar" had set them down for two years.

Ottawa had its share of energetic personalities, too, and the Decks found a wholesale acceptance of square dancing as part of the community life as well as the usual problems. When they left, the Decks left behind another Sash-Shayer group.

The Air Force moved them again in 1956 to Detroit, where they found a built-up area of dancing but still problems in direction, control, etc. Their own contribution is to provide for the hobby dancer an opportunity for transition from instruction class to whatever measure of skill he desires to attain. And again — another Sash-Shayer Club has been formed.

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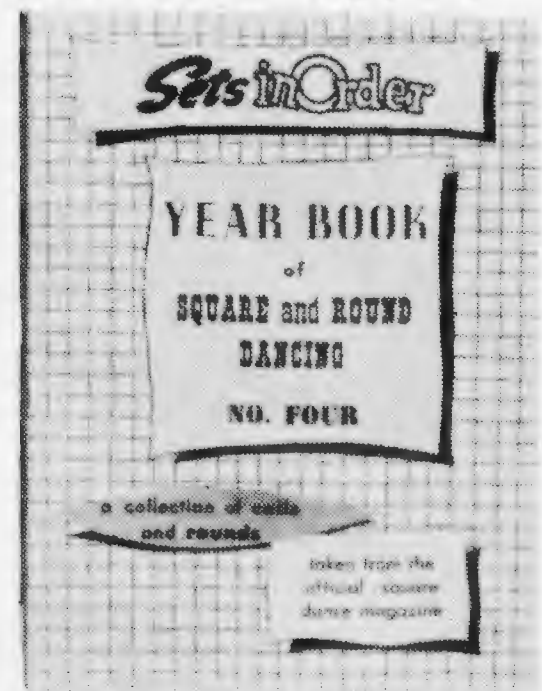
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*Cindy (Continued from page 23)*

I wish I was a catfish  
In Cindy's fryin pan,  
And when she'd stab her fork in me,  
I'd up and kiss her hand.

The first time I saw Cindy,  
She was standin' in the door,  
With her shoes and stockin's in her hand  
And her feet all over the floor.

She hugged me and she kissed me;  
She called me "Sugar Plum";  
She th'owed her arms around my neck;  
I thought my time had come!

If I had a thread and needle  
As fine as I could sew,  
I'd sew that gal to my coat-tails  
And down the road I'd go!

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Too good to be put off indefinitely, round dance interest gradually increased in importance until it could no longer be held at arm's length. It was at this point in 1957 that the Johnstons came seriously to grips with the problem of teaching.

Classes in the beginning were mostly basement sessions with a distinct flavor of informal fun. A transfer to Albany in 1958 presented a square dance area with a large and relatively unsatisfied demand for basic round dance instruction. Here a change to organized classes was accomplished without relinquishing the informal fun. Engagements to date have extended to include staff duty at Square Acres in Mass., the Charlottesville Festival in Virginia and Maryland's Hagerstown Festival.

Betty Jayne does all the teaching and cueing while Tom is alert to distress situations serious enough to bring to her attention during the breaks. Cueing is somewhat liberal on the theory that the dancer thus relieved can direct more concentration to basic steps and thereby create a favorable climate for styling.

Betty Jayne and Tom do not believe that round dancing should ever become a full two-and-two partner with square dancing. They would prefer that programming contain a moderate number of rounds and more time be allotted for fun and socializing as a balance.

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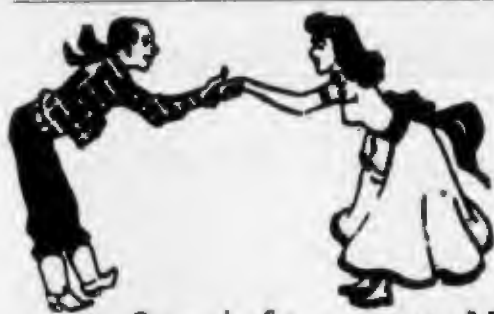
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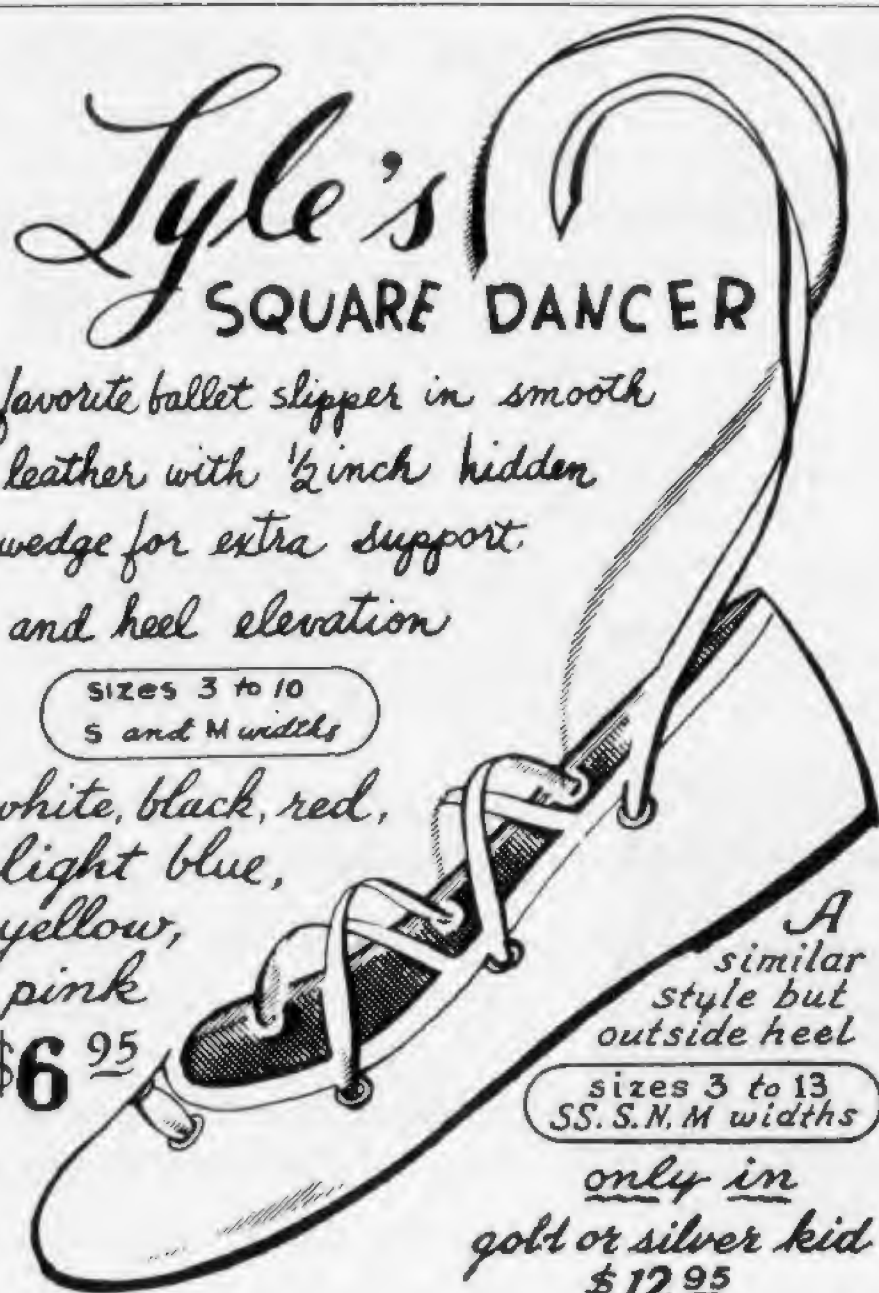
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(Letters continued from page 6)

it seems to me that the two letters ... should be considered together. If a caller is reading his calls it probably is because he is trying to keep up with all the new gimmicks and so-called "basics" and, finding that he simply can't keep it all in his head, falls back to reading his calls. And that brings us to Mr. Sexton's argument. We hear complaints in our area, too, about the endless repetition and monotony of some of the figures used today ...

In October, 1959, Lee Helsel conducted a workshop for our callers' association and one of the statements he made was that we don't need new basics as much as judicious use of the ones we have ...

Ted King  
Springfield, Ore.

Dear Editor:

When I read Ruth Stillion's letter in your last (December, 1959) issue, I practically shouted, "Bravo!" Those are my sentiments exactly (re the "reading" of square dance calls). I just hope some of the callers that need it — read it — and heed it! ...

Jamie Kelly  
Anaheim, Calif.

Dear Editor:

I agree so completely with the sentiments expressed by Ruth Stillion (reading calls) but I would like to make an exception. Almost all of us who call find the use of a workshop group of dancers an important phase of our calling preparation. Some of us don't have the natural ability to glance at a new call and tell how it flows until we actually try it out on our dancers. If I had to memorize *everything* before I tried it out I'd definitely be limited — so, down in the basement, with that workshop square I do read the calls, then we all pick them apart. If, after trying out twelve or twenty I find two or three I like — then I start committing these calls to memory.

However, outside of these workshop sessions, when I'm expected to call for my group's enjoyment, I find it both impractical and impolite to "do my homework" for all to see.

(Name withheld on request)

Dear Editor:

Yes, I care for a hot potato. I refer to Ruth Stillion's article in your December '59 issue in which she hit the head of the nail a firm and



experienced blow. The rash of new basics, complicated figures, "hot-rodding" and just plain lousy calling stems from the malpractice of reading calls. We can conclude that too many callers try to run before they walk or even crawl.

Certainly there can be no objection to a "memory refreshing look" at notes between tips but the rather common practice of hiding behind a music stand and parroting from notes is a disgrace... The projection of a caller's personality, rhythm, spontaneity and feeling can never come from a piece of paper. I'd rather make an honest memory mistake than a boo-boo in reading...

Merle Basom, Mill Valley, Calif.

Dear Editor:

... Ruth Stillion gets all the credit for this diatribe; her letter to S.I.O. (December, 1959) struck a responsive chord. We, too, feel that a "read" call leads not only to what we call "figure irresponsibility," but is also an out-and-out slap in the face to all the hard-working callers who take the time to thoroughly learn and understand material before exposing it to dancers.

First of all, the mere act of reading begets dullness... The advantage of learning a call thoroughly goes far beyond this almost-certain dullness. By becoming completely familiar with the material, the caller is also able to devise ways and means of advising dancers of new variations, rapidly and concisely...

All of this leads to one conclusion; it's our opinion that every caller should ask (himself) this question, as objectively as possible; "Am I still aware that calling for these people is a privilege?"... This process of critical self-analysis is a very necessary part of calling, and

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the end result must be humble rededication, for old-timers as well as neophytes . . .

Stan White  
Portland, Ore.

Dear Editor:

. . . There is one thing I notice in reading Sets in Order and that is most articles and suggestions seem keyed to the one-caller clubs. Most of the 31 clubs in our Valley are multiple-caller clubs using member callers on their nightly programs. Very little is written about or for this type of club. Their operation is quite different from a one-caller club system . . .

Marlys Formichella  
Phoenix, Ariz.

**We sense another "Hot Potato" coming up on the subject of single-caller clubs vs. multi-caller clubs. Phoenix, Arizona, "grew up" in square dancing with member-caller clubs (i.e. clubs that hired no regular caller but utilized the talents of a goodly number of the dancer-members who each learned one or a limited number of calls that he or she could be called upon to deliver). The other type of multi-caller club is the one that either has no regular caller but uses a different caller each time, or, a club that has a caller but in addition regularly brings in "guest callers." There is still another type that has two or more "regular"**

**callers that alternate evenings. From the standpoint of programming continuity, competition, etc., there undoubtedly are a great number of points that could be batted around. Anyone care to take part? Editor.**

Dear Editor:

. . . Through Sets in Order we feel much nearer to square dancers everywhere. Thanks, also, for the Workshop. It is a great help to callers and leaders in England.

The only thing I should like to ask is, can you possibly give instructions on new figures that appear in dances? One figure in particular was "Eight Chain Thru." It didn't mention a courtesy turn and consequently I, for one, had the wrong impression as to how to execute this movement . . .

J. E. Smith

Southall, Middlesex, England

**You'll find a description along with "Basics 21-30" in this issue. Editor.**

Dear Editor:

. . . We in this area are . . . fortunate in having a newspaper editor who has always been very helpful. His name is Sam Shaw and his paper, the Moundsville Daily Echo. All we have to do is call or write and the article is in the next day after on the front page. He is also

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**SEPT. 11 TO 17:** Joe Lewis of Dallas, Bob Page of San Leandro, Cal. & the Freshs of Wichita, Kan.

**SEPT. 18 TO 24:** Frank Lane - Selmer Hovland of Wagon Mound, N.Mex. & the Washburns of Mexico, Mo.

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**OCT. 2 TO 8:** Jim Brower of Texarkana - Johnny LeClair of Riverton, Wyo. & the Risens of Wichita, Kan.

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Ken Masters  
Moundsville, W. Va.

Dear Editor:

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Guy Thorn  
Dekalb, Ill.



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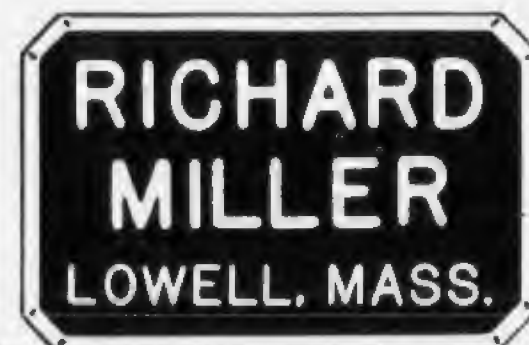
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 Hawthorne, Calif.

**T**HROUGHOUT the country, little by little, more of our youth are learning to square dance. Many recreation departments have hired callers to teach children in their particular cities. The churches have accepted square dancing and have many callers to teach an evening of square dancing. Our schools and P.T.A.'s have realized the many advantages of square dancing and have organized after-school and early evening classes with a capable caller or instructor.

Perhaps the reason we have not progressed with our youth as we should have, is because of the many problems working with youth entails. Because of poor representation in schools, or an untrue picture of square dancing in the movies, the majority of our youth have the impression that square dancing is for squares. Children and teen-agers respect a good caller and one who disciplines. Another serious problem is that we have too few good callers or instructors working with our youth.

The importance of working and promoting our youth in this field is very necessary. As in any field, some day, the youth will replace the old timers and their knowledge and interest in square dancing is going to be very important and certainly necessary. For our square dancing to continue and constantly progress and increase, it is going to be up to our children

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to carry on. Another important factor is that this is one of the few activities where not only boys and girls are together but the whole family can enjoy the same type of entertainment, have something in common, and find a way to become closer.

What better publicity could there be for getting more adults interested in square dancing than through their children?

The most important thing of all is that our youth needs what can be offered through square dancing. Social adjustment, rhythm,

timing, friendliness, team work, equality, coordination, manners and self-discipline. We must encourage more callers, square dance associations and youth groups to promote and develop square dancing for the children and teen-agers alike, to the point it will be more acceptable and become the thing to do in the minds of our youth. This is one field where we don't begin to have enough callers and good promotion. Remember, through square dancing, we can not only help our field, but can truly help the youth of America to find itself.

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Jack Livingston, The Travellin' Man from Indiana, now accepting booking for 1960 and 1961 square dance tours. (April - Florida and Southern States; May - Eastern tour; June-July 1960 Canada and Western States.) Clubs and Groups are invited to write for open dates, rates & itinerary:

**JACK LIVINGSTON • 5112 W. 12th St., Speedway 24, Indiana**  
Phone: CH 4-0492



### GEMS FROM THE OTHER PUBLICATIONS

(From, "A Major Problem," S.N.C.A. Microphone, Las Vegas, Nev. — March, 1959)

... "What, then, can WE do to keep dancers coming back for more? First of all, competent caller-instructors are needed. They should be persons more interested in what they can do for square dancing than what square dancing can do for them. Their objective should be thoroughly trained, happy graduates... In order to do their jobs as teachers, they should be interested enough to learn and apply the funda-

ments of educational psychology. Second, every beginner's class should be followed by some sort of intermediate type workshop to be held in the same hall on the same night of the week to help bridge the gap between the class and club-level dancing.

"Third, the dancers themselves should become more cognizant of their responsibility to new club members — to help them feel wanted. Everyone in square dancing has a BIG responsibility to see to it that there is a place for everyone"...

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## GEMS FROM THE OTHER PUBLICATIONS

(Bob Brundage in New England Caller — August, 1959)

... "Many folks have a few misconceptions of just how the National (Convention) is conducted. There is absolutely no monetary compensation whatsoever for those who make it a reality. The local committee workers (just about 1000 in 1959) slave for two years for the sheer love of accomplishment. Dancers get the most intensive program of the year with many of the nation's top callers for \$1 a day.

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Callers from everywhere attend entirely at their own expense (and even pay the same registration fee). Their compensation comes from being seen and heard, from the opportunity to present their new material and from the rare opportunity to meet and talk shop with callers from everywhere ..."

### WUPS! WRONG NAME

In the January, 1960, Sets in Order, the January round dance choice of the RDTA of So. Calif. was listed as *Walkaway Waltz*. That's wrong. It *should* have read *Rockaway Waltz*.

## DANCE AT THE SUNNY HILLS BARN



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Feb. 20—Earl Neff  
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## THOUGHTS ON BEING A CALLER

*By Marie Gray, Tucson, Arizona*

Square dancing is to me a fun recreation in all levels. I love to dance so when I call I have the feeling of being out there on the floor with the dancers. I do not take myself too seriously. Of course, the pressure of responsibility as a caller can take a terrific toll of anyone. This pressure mounts as the evening progresses, so, to relieve the tension for myself as well as the dancers, if I goof (and I do!), I never feel guilty or humiliated. Instead, in good fellow-

ship, the dancers are amused along with me. The caller is human enough to err and so are the dancers. Hence we have mutual understanding.

Dancers pay for an evening of dancing pleasure. A good caller knocks himself out to supply this in full measure, whether to 3 or 300 squares. He in return for his fee goes even further. Added to his evening's performance are the hours spent in preparation of the program, plus supplying P.A., records, etc., so in my mind we're almost even, with a slight edge

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in favor of the dancers. Personally, I always feel humble and amazed that folks come dancing to my calling. If I ever lose this feeling I'll quit calling.

The spirit of friendliness should prevail at all times between caller and dancers. No pedestal for me — I'd fall off! Dancers have fun and so should the caller. I believe strongly that any mistakes by caller or dancers should be overlooked and the atmosphere kept light and joyous. At the evening's end, when the hum of plans being made for the next dance is heard,

you know all efforts expended were worthwhile.

New callers should be encouraged in all ways. Lots of my time, advice and material help are given gladly to all takers. If they go on and gain a measure of success I am happy that in my small way I helped them. It is they to whom we look for an assured dancing future.

## CALIFORNIA STATE CONVENTION

The California State Convention for 1960 will be held on April 8-10 in the New Sports Arena in Los Angeles. Bob Paden, ex-President of Associated Square Dancers, is Gen. Chairman.

## SNEAK RELEASE

TWO **new** ROUNDS

for Round Dancers who know  
their way around



### " I'LL SEE YOU AGAIN "

a lovely new waltz composed by Stan and Betty Andrews of Kansas City with honey-smooth music by the George Poole Orchestra. This is an all out routine that gives good dancers that feeling of pride that comes from accomplishing a really fine piece of choreography.

### " CAKE WALK IN PORTUGAL

a different sort of two-step set to the delightful music of April In Portugal by Jo Keller, now of Miami, who wrote the highly popular "Rhumba Rehan". The sophisticated and charming steps in this dance puts it in a class of its own. Music by The George Poole Orchestra.



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#2120 I Miss My Swiss/Alabamy Bound

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## GETTING THERE IS HALF THE FUN THE AQUAKNOTS

**S**OMETHING NEW under the square dance sun — square dancers who are also boating enthusiasts pool their interests and form the first flotilla to travel by boat to a square dance. Last June some 22 couples who live in the San Jose area of California arranged for a trip by boat up the Sacramento River to attend a square dance given by the Highwaymen in Sacramento.

On the way up the river their activities included lunching on the river bank, water skiing, swimming, etc. that go with such a junket. They were met at the Sacramento Boat Harbor by Highwaymen members who took them to their motel. Also involved was a "ground party" of approximately four cars coming from San Jose carrying square dance clothes and other personal belongings not brought in the boats.

Following a change of clothes at the motel, the boating gentry were entertained by the Highwaymen with a potluck at Peter Lassen School. During the square dance later, Lee and Mary Helsel, with club president Newt Statzell and his wife, Audrey, presented the charter memberships in the Aquaknots to their nautical friends. The next morning club members transported the Aquaknots back to the boat-harbor for the return trip.

Instigators of the voyage were Lou and Mary Lou Hughes of the San Jose area. Participants came from as far away as Monterey, carrying their boats on trailers until the entire group assembled and then putting them in the water at the north end of San Francisco Bay.



Pictured are some of the presidents of California Associations who met with Western Assn. as host in the fall.  
Photo by Harvey Binder



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## GEMS FROM THE OTHER PUBLICATIONS

(Arvid Olson in American Squares, Moline, Ill. — November, 1959)

... "Square dance publications have a primary responsibility of achieving and maintaining a high tone and character throughout their publication. The power of the press is enormous. Both national and local publications should be used to promote Square Dancing. They should never be used to promote an individual or as a tool to express petty jealousy or personal differences. Square Dancing is bigger than any one person ..."

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## HOLDEN TO TOUR AGAIN

Rickey Holden, square dance caller of Wilmington, Del., was scheduled to leave in mid-January for a second world dance tour of countries in Asia, Africa and Europe. He is due back in the U.S. about October, 1961.

## CARTOONS FOR WALL PAPER

J. B. (Bart) Westfall of Barnhart, Texas, is one of the lucky ones who has every issue of Sets in Order since January, 1953. He is considering papering the walls of his den with Frank Grunden's cartoons!

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Why not a snowball theme? And, if you live in California like members of the Awa Wego Club of Tulare, your ingenuity will be taxed and your imagination awakened.

For hall decor, the Awa Wegos used a 6-foot tumbleweed shaped like a snowball, sprayed white and hung with foil and silver ornaments. It was suspended from the ceiling and lighted by a spotlight as it turned gently. Snowmen of styrofoam made decoration for the stage.

Ice cream snowballs covered with coconut were served at a table centered with greenery sprayed with artificial snow and snowballs of styrofoam.

A variety of candy was dispensed from a "candy table" all evening and centerpiece for this was appropriate, as Tulare is located in California's "cotton belt." A cotton stalk was hung with bolls and pods, plus strings of pink and chartreuse beads!

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- 1542 — MY LIFE'S BEEN A PLEASURE  
Andy Andrus, caller  
Flip. inst. 45 & 78 Speed

## BOGAN

- 1111 — MARIE — flip  
Nathan Hale, 45 & 78
- 1112 — POCKET FULL OF  
DREAMS — flip, 45 & 78  
Nathan Hale, caller

## SWINGING SQUARE

- 2308 — WHEN PAY DAY ROLLS  
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## PUBLICITY WEEK IN NOTTINGHAM

Jim Lees, of Nottingham, England, is not one to be shy about his favorite hobby, square dancing. This he proved by the promotion of a Publicity Week in Nottingham on Sept. 5-12 which included two mentions on the B.B.C.; five press mentions; 8000 leaflets on square dancing given away, etc. and created goodwill immeasurable.

Now Jim is up to his ears in plans for another Publicity Week, this one to take place from Feb. 13-20, 1960. On February 13 he will

kick off with a Jamboree at the lovely Rainbow Room, N.C.S. Education Centre, in Nottingham. The Sheriff of Nottingham and his Lady are patrons. Jim is in communication with our own State Department for an American caller to be exported for the occasion. All American square dancers based in the European area are invited to come to the dance. Jim will be happy to introduce them all to the Sheriff of Nottingham.

During the week Jim and his cohorts will be publicizing squares by press tie-ups and leaflets

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and the local Gaumont Theatre has promised hearty co-operation. There will be a dance aimed specifically at the beginner or low-level dancer at which Jim is hoping for 1000 dancers to be present, the largest crowd for square dancing ever in England.

He has taken over the New Banqueting Rooms in Nottingham which will hold that large a crowd for dancing. Jim has also invited the American Embassy to send a personage to be with the dancers on this occasion.

Jim himself calls for many weekly and month-

ly groups and has lost none of his dancers during the 9 years he has been calling, attesting to the enjoyment he must dish out to the dancers. The original 12 members of the Newton Eight Square Dance Club are still dancing with Jim as caller.

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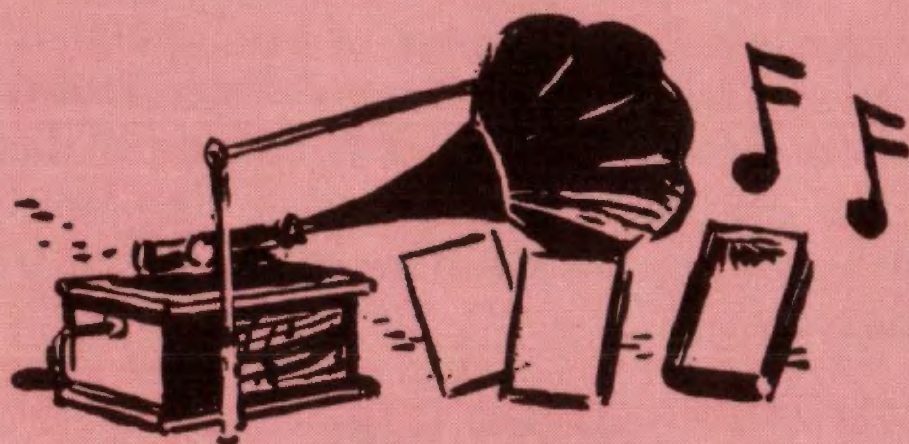
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# the Dance



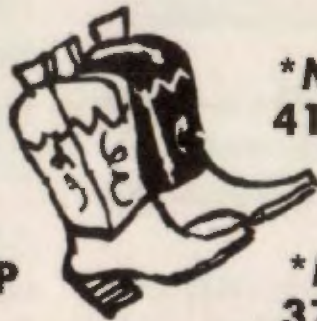
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S.I.O. X1117 I GET THE BLUES WHEN IT RAINS/BYYIT with Lee Helsel calling

S.I.O. X2121 BABY WON'T YOU PLEASE COME HOME/I GET THE BLUES WHEN IT RAINS—inst.





**(Singing Calls) Fine and Dandy/Cruisin' Down the River (Windsor 4179 instrumental, with calls by Bruce Johnson 4479) Key (Fine): E flat (Cruising): F, Tempo (Fine): 130 (Cruising) 130.**

Those looking for an exceedingly smooth use of the Eight Chain Thru movement will find it in Fine and Dandy. Patterns of break and figure are not difficult but offer a satisfying challenge. "Cruising" makes good use of an Ocean Wave to a Right and Left Thru movement and is equally satisfying, though for an old-timer the tune brings back recollections of one of our more enjoyable early rounds. Music is full and quite danceable. Calls by Bruce, as usual, great.

It was bound to happen, as soon as Bobby Darrin's singing had penetrated deeply enough someone was certain to compose a "Mack the Knife" square dance. The fact that four companies made the effort was a bit unexpected and at the same time was a bit disastrous for all of them. As might be imagined, the first company out with the release, in this case Aqua, has made the greatest sale. The value of the records and the dances that go with them will just be a case of personal preference by the individual callers — in this case they certainly have plenty to choose from.

**(Singing Call) Mack the Knife (Aqua 45-117 instrumental flip with calls by Phil Booker) Key: G minor and A flat minor, Tempo 128.**

A comfortable, well balance arrangement. Plays through seven times; has a Throw in the Clutch break and a simple Cross-Trail to a Route Line type of figure. Phil does a very professional job on the calling.

**(Singing Call) Mighty Nice (Western Jubilee 561 instrumental flip with calls by Mike Michele) Key: G minor, Tempo 130.**

Typical "quiet type" music usually played by the Four Notes. Guitar and accordion lead with good balance. Mike's style of giving several command calls in rapid succession gives the impression of poor timing, however, this is usually compensated for a few beats later with the use of extra patter. Plays through seven times. Nothing complicated.

**(Singing Calls) Mack is Back/Rudolph the Red Nosed Reindeer (Grenn 12014 instrumental, with calls by Earl Johnston 12013) Key (Mack): A minor Tempo (Mack): 128.**

Music by Al Russ has the lively "ragtime" feel typical of many of the recent Grenn releases. Pattern of the breaks and figure are fast moving but well-timed with nothing more difficult than a Square Thru. Poor Rudolph (on the flip side), a bit red-faced this time, was out just too late to be of any seasonal value.

**(Singing Call) Mack the Dancer (Keeno 2130 instrumental flip with calls by Harold Bausch) Key: A flat minor, Tempo: 124.**

This one puts a little more into the figure (Quarter In, Dixie Chain, etc.) but only goes through four times, eliminating breaks. Music by Schroeders Playboys has a heavy fiddle lead and suffers a bit in balance. Calling by Bausch is quite clear and easy to follow.

### THE NEW RELEASES

**BEST** (A new label) — #101 The Last Ride, called by John Garrett, flip.

**BLUE STAR**—#1541 Heartaches by the Number, called by Larry Wylie, flip; #1542 My Life's Been a Pleasure, called by Andy Andrus, flip.

**FLIP**—#H-103-A Orange Blossom Special (hoe-down)/flip is a patter call by Horace Hall.

**LONGHORN** — #129 Mona Lisa, called by Red Warrick, flip instrumental; #130 Mack the Knife, called by Red Warrick, flip.

**MacGREGOR** — #8515 Music Music Music/Rolling Along (instrumental); #8525 is same with calls by Jonesy; #8535 C.O.D./Rocky Mountain Express (instrumental); #8545 is same with calls by Bob Van Antwerp.

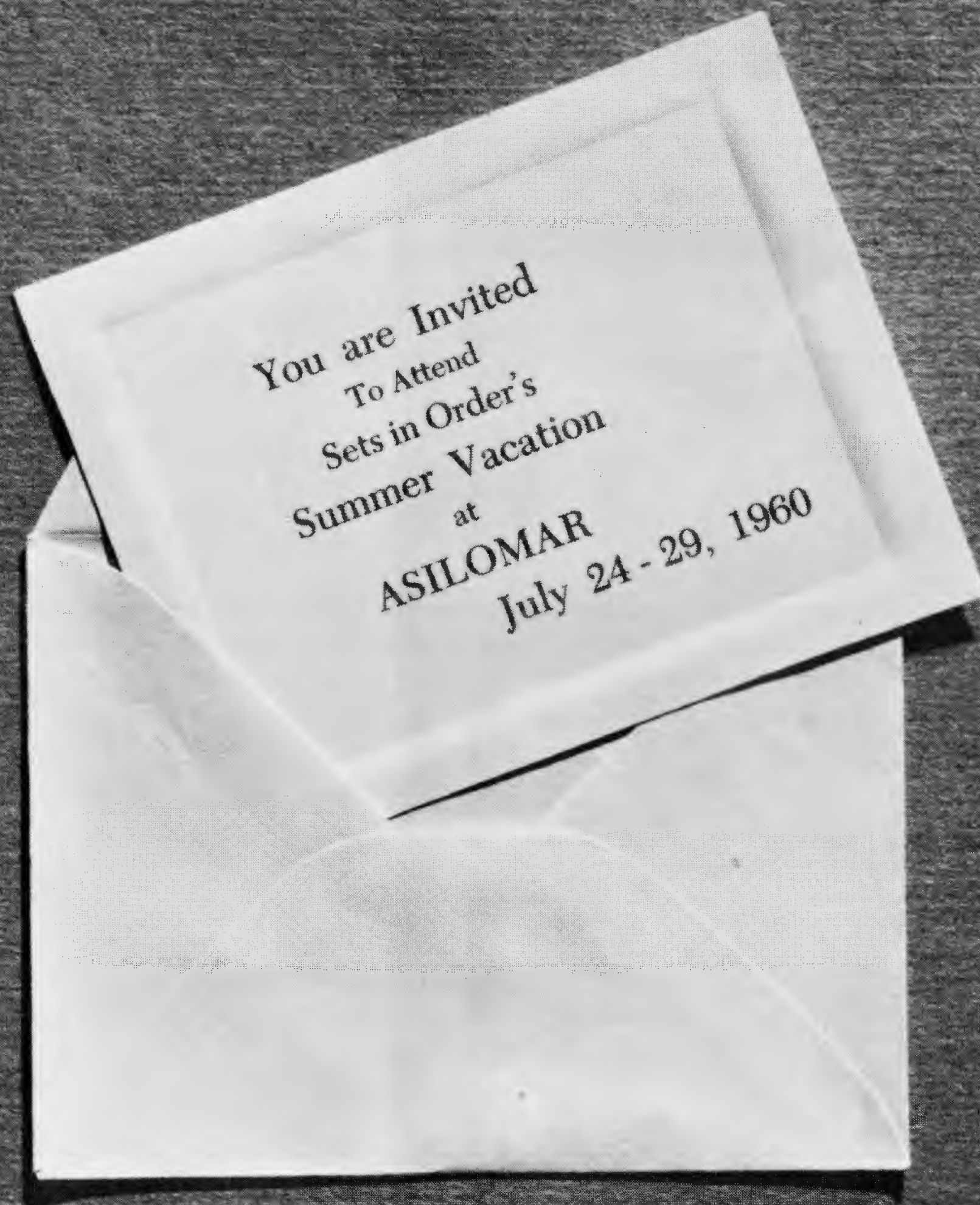
**OLD TIMER** — #8146 Candy Store Lady, called by Bill Castner, flip inst.

**SETS IN ORDER** — #X1116 Baby Won't You Please Come Home (singing)/Star Box (patter) Lee Helsel calling; #X1117 I Get the Blues When It Rains (singing)/Byyit (patter) with Lee Helsel calling; X2121 Baby Won't You Please Come Home/I Get the Blues When It Rains (instrumentals); X3111 Maybe /Nobody's Sweetheart Now (rounds).

**WESTERN JUBILEE** — Bambino Mine, called by Mike Michele, flip inst.



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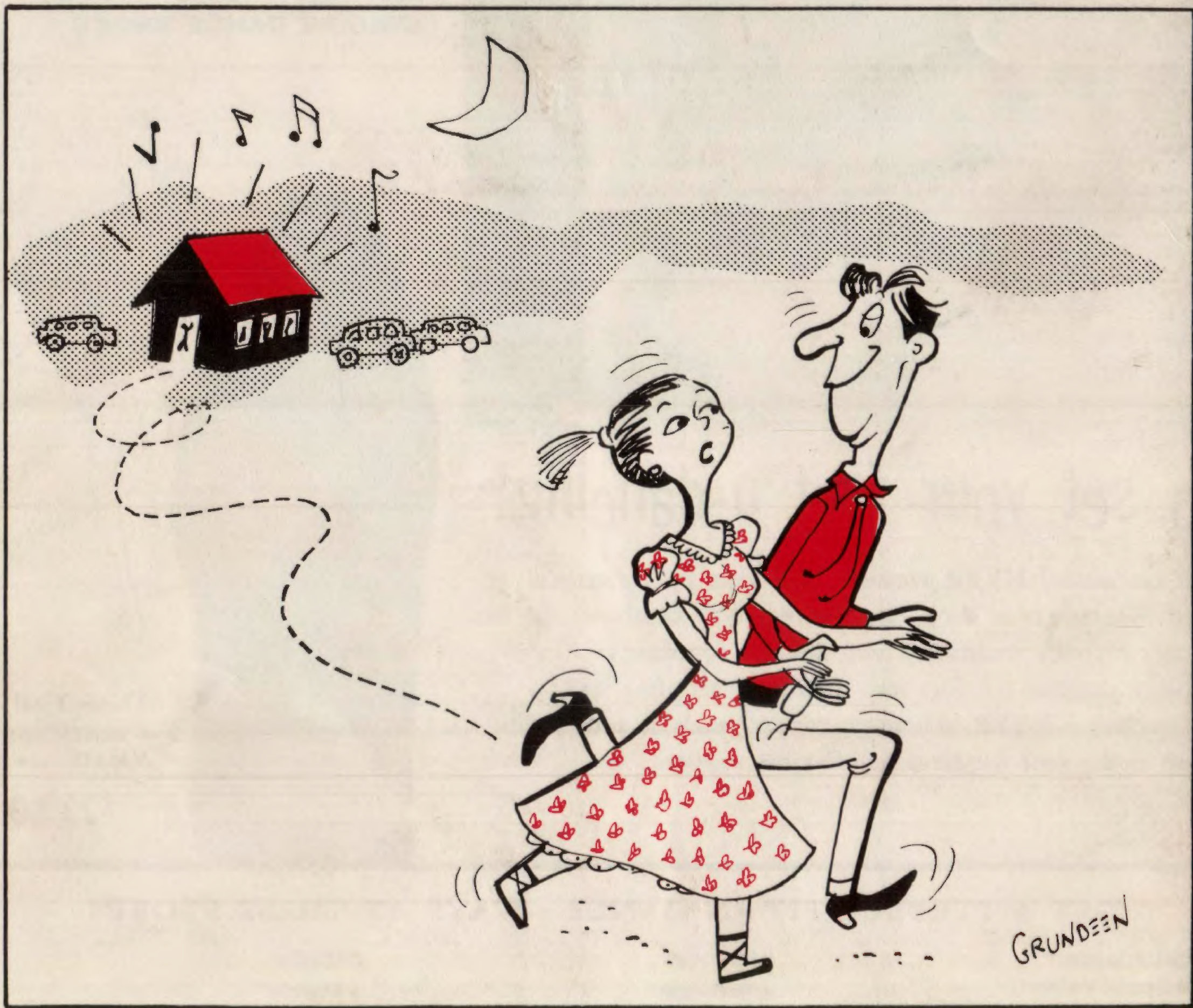
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